

12-34  
 HEDGE  
 C-HOOM  
 30 ROCKEFELLER PLAZA  
 NEW YORK

**SPONSOR**

magazine radio and tv advertisers use

26 DECEMBER 1955

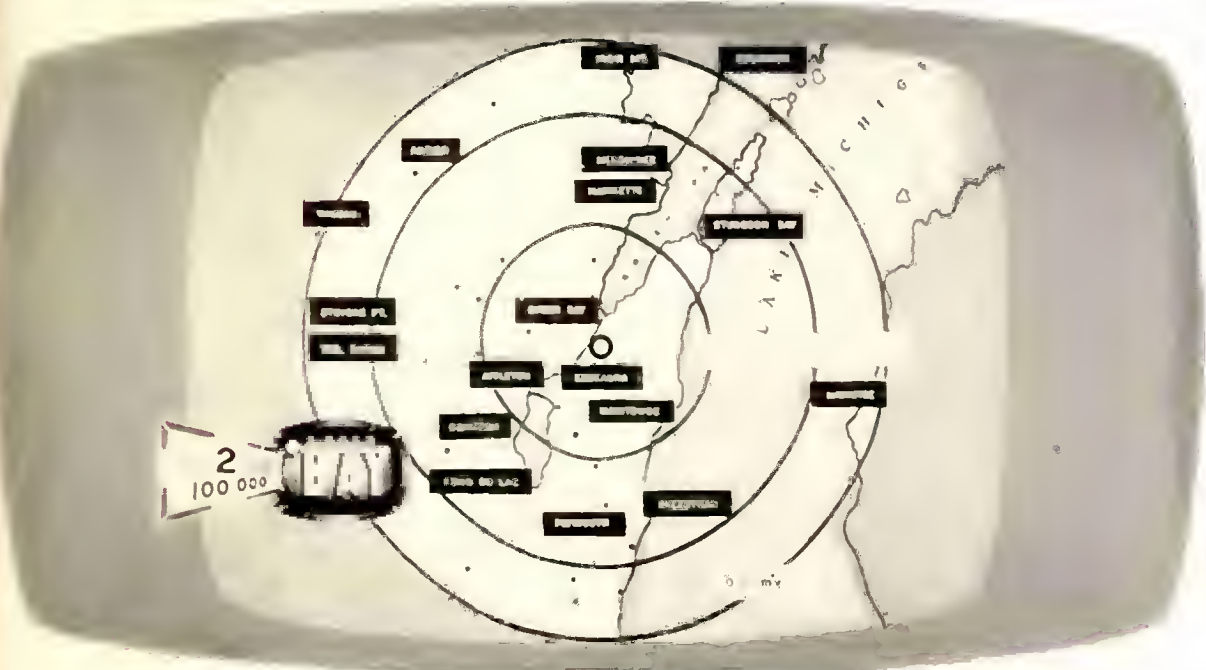
50¢ per copy • \$8 per year



**ch. 2 WISCONSIN**

*in the Land of... Milk and Honey*

Where two more Agency Test Studies are under way!



HAYDN R. EVANS, Gen. Mgr — Rep. WEED TELEVISION

NATIONAL BROADCASTING  
 GENERAL LIBRARY  
 30 ROCKEFELLER PLAZA, NEW YORK

**TOP TV, RADIO  
 EVENTS OF 1955**

page 25

Tv 1955: Big spending  
 and programs, but no  
 station growth

page 26

Radio 1955: New look  
 to net programming;  
 spot upsurge

page 28

Pepsodent: Spot radio's  
 biggest 1956 client?

page 30

Account executive  
 tells his psychoanalyst  
 about "marketing"

page 32

What makes the radio-tv  
 director run?

page 36

Three months after tv  
 B&M sales are up 107%

page 38





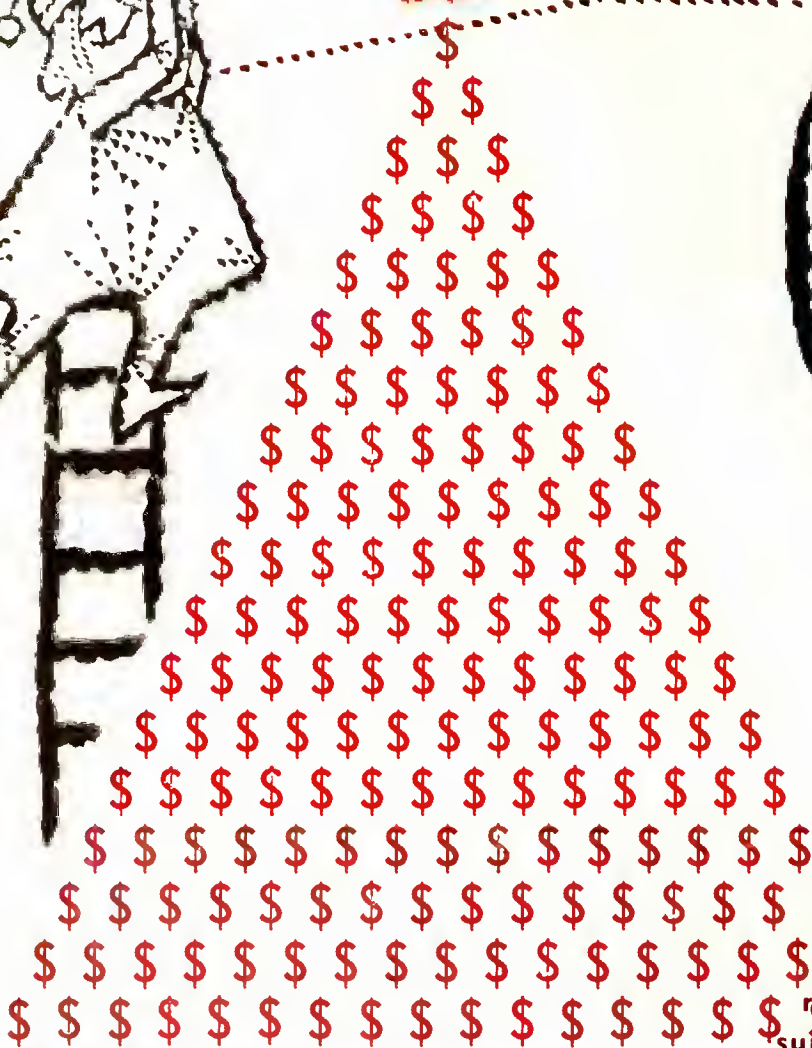
merry christmas . . . . .

and a

happy  
new  
year



Come  
fill your  
Christmas  
stocking  
with profits  
that will linger  
throughout the  
coming New Year via  
usage of the "First Sta-  
tions of Virginia." Sales  
power based on creative pro-  
gramming and public service  
renders Havens & Martin, Inc. a  
sure-fire bet for Santa's stop over  
in Richmond and the rich surrounding  
area throughout Virginia. A prosperous  
advertiser's year to you from and with



**WMBG** AM **WCOD** FM **WTVR** TV  
First Stations of Virginia

# REPORT TO SPONSORS 26 DECEMBER 1955

## Radio-tv 1955 highlights

Tv's first billion dollar year was recorded in 1955. This is among highlights of SPONSOR's Year-end Report on radio-tv. Other highlights: spot radio's upsurge during year's last quarter; dominant program trends on network tv; network radio's new sales plans; announcing of publication of spot tv figures; color tv predictions for next year; outlook for new tv stations and uhf. (See page 25.)

-SR-

## Tv set figures by counties

County-by-county tv set count figures will be available by early spring or before. Advertising Research Foundation has okayed technique of breaking down tv set figures by working from available industry figures and Census count of June 1955. Census data broke down data by regions, rural and urban areas. Sample was not considered big enough to give county figures. Working from variety of sources, ARF researchers must come up with count figures which add up to total shown in Census study. Figures will be nearly year old when released but will be useful in projections for getting 1956 data.

-SR-

## Radio-tv's peace on earth

There's a peace-on-earth-good-will-between-networks spirit in air this Xmas. Network publicity battles have been rare in recent months. General David Sarnoff hit a good-feeling note at NBC TV affiliates meeting in Chicago when he patted the Bill Paley-Frank Stanton CBS team on back, called CBS "our worthy and formidable competitor." Friendlier atmosphere is also noticeable at network affiliate confabs.

-SR-

## What's happened to the a/e?

Is the account executive being pushed aside by an invading tribe of marketing experts? For a novel discussion of the subject and some background on how the new a/e differs from the old, see Part 3 of The Advertising Agency in Transition: "The account executive and the psychiatrist," page 32.

-SR-

## Prices for NCS No. 2 revealed

Prices to agencies and stations for Nielsen Coverage Service No. 2 were disclosed in mailing of thousands of brochures by Nielsen. Agencies who subscribe will pay from \$250 to \$15,000 after discounts. Price depends on agency billings and amount of data they get. Stations will pay from \$500 to \$18,000. Discounts can go as high as 40%, include discount for subscribing to NCS No. 1, discount for subscribing before certain dates. Network rates require special handling and negotiation. Complete network radio-tv reports will be priced in the 6-figure range.

-SR-

## It's spot radio for Pepsodent

Switch in Pepsodent ad strategy will give spot radio one of biggest bonanza's in recent years. According to SPONSOR estimate, Pepsodent agency, FC&B, will plunk down \$2 million of \$4 million budget on spot radio in 1956. One factor in strategy switch: Dr. Ernest Dichter's Institute for Motivational Research found consumer wants white teeth basically, is not impressed with germ-killing claims. Agency will use light jingle. For details see page 30.



## REPORT TO SPONSORS for 26 December 1955

**"Lucy" rerun scoring** Potent argument for effectiveness of reruns contained in first week of December Trendex ratings. "I Love Lucy" reruns on Saturdays achieved 25.7 rating tied with Jackie Gleason "Honeymooners" as number 10 among top shows. First run of "I Love Lucy" is in No. 2 Trendex spot with 40.6 rating.

-SR-

**N.Y. listening up: Hooper** Radio sets-in-use in New York area is up nearly 30% over last year, according to latest Hooper survey. Figures compare home listening during October, November 1955 with 1954. Increase in nighttime listening (6:00-11:00 p.m.) was 37.2%. Saturday, Sunday daytime listening was up 51.6, 35%, respectively. Weekday increases were as follows: 7:00 a.m. to noon, 25.8%; noon to 6:00 p.m., 22.1%. Over-all hike was 29%. This year's sample was extra-large 72,155, which comes to 900 per quarter hour. It was largest sample ever used in New York market by firm. Increase was noted with grim satisfaction by reps, stations, many of whom felt Hooper had underrated radio in past. However, study of Pulse figures indicated no such increases in radio sets-in-use figures in New York market.

-SR-

**1957 big tv color year?** Indications that color tv may be just around corner comes from ABC, which plans starting tint programing in fall 1957. ABC has done no color programing; one reason being it's only national tv network with no set manufacturing interests.

-SR-

**RCA, GE back uhf strongly** Strong 11th-hour support for uhf came from 2 electronic giants as FCC closed files on comments re its proposed allocations rule-making. (Those wishing to answer comments have until 6 January.) The pair were RCA-NBC, GE. Former urged uhf be preserved, favored de-intermixture on "sufficiently broad basis." GE wants FCC to make sure all-uhf system is not workable before taking other steps.

-SR-

**1956: changes in spot buying seen** Timebuyers at major agencies predict sharp changes in spot buying concepts in 1956: (1) interest in spot radio is expected to extend to marginal afternoon and evening time as result of package deals; (2) package plans, too, are expected to make daytime tv big buy next year; (3) 1956 may be year of rate stabilizations because of number of new tv stations going on air. For predictions of 3 top agency buyers see page 6.

-SR-

**Why is "\$64,000 Question" liked?** What explains appeal of "\$64,000 Question"? Dr. Ernest Dichter's Institute for Motivational Research did some brain picking to get answers for Revlon's agency, Norman, Craig & Kummel. It discovered viewers yearn to emerge from anonymity, be appreciated in own right. They liked way ordinary people were transformed into VIP's, treated with dignity. Study also revealed viewers found show sincere and spontaneous, liked suspense, found contestants "real and natural."

-SR-

**Signs of marketing era** Sign of increasing importance of ad agencies' field marketing services to advertisers: William L. Young, v.p., charge William Esty's marketing and merchandising department, has just been made member of copy and planning board. Similar appointment recently came to Everett F. Braden, who fills similar function at FCB.

(Sponsor Reports continues page 103)





a sales  
beauty



the ever-blooming

Channel 8 Multi-City Market

**WGAL-TV**

LANCASTER, PENNA.

NBC and CBS

Ever-growing sales are *yours* in the Channel 8 Multi-City Market. It's a vast, diversified region—a *buying* market. Sell the 3½ million people who live here, who own 912,950 TV sets and who spend \$5½ billion annually.

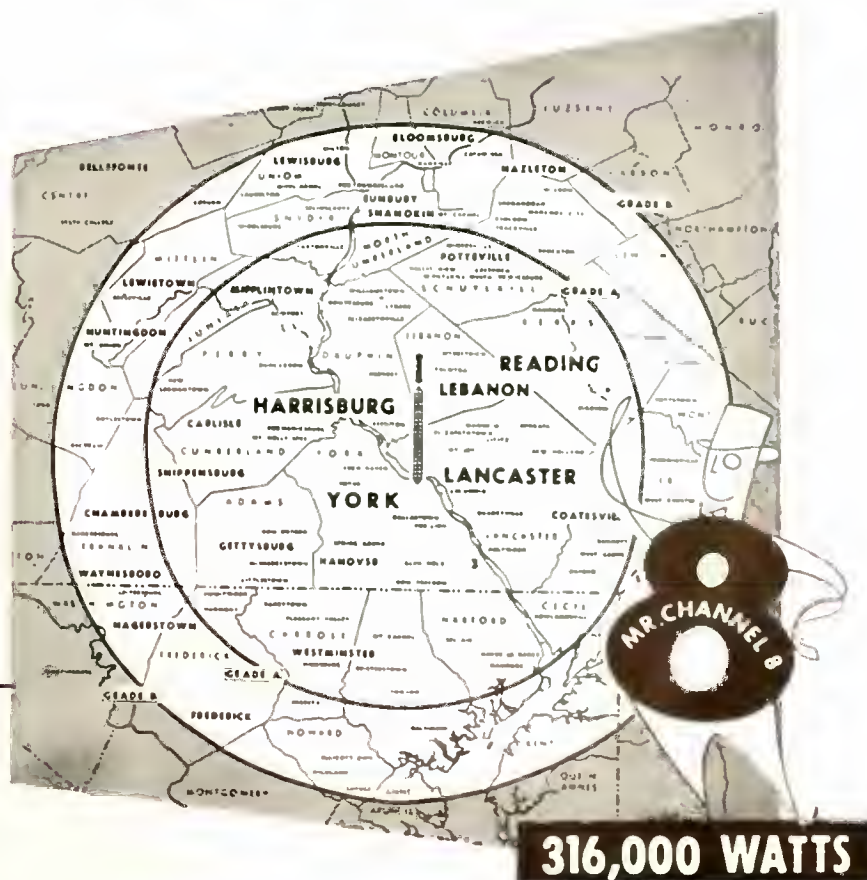
STEINMAN STATION  
Clair McCollough, Pres.

Representatives:

**MEEKER TV, INC.**

New York  
Chicago

Los Angeles  
San Francisco



## ARTICLES

### Top tv and radio developments of 1955

Many air advertisers switch agencies . . . Marketing services continued to expand . . . Station shortage continued as allocation problem came to head . . . Spot radio stayed healthy, kept attracting national advertisers . . . Longer network tv shows grew in popularity . . . ABC progressed as third network

25

### Tv 1955: big spending, big programs

1955 was network tv's first \$1,000,000,000 year. Fierce competition caused many show changes. Spot tv also had good year, with even better prospects for 1956. More interest in early-evening slot, use of package plans. Demand for night time remains high because of shortage of stations

26

### Radio 1955: webs revamp programing

Revolutionary changes in programing formats marked network radio's year; use of flexible spot carriers reached a new high. Spot radio sales picked up toward year's end and advertisers found new ways to use the medium to reinforce their tv coverage in major markets. Trend toward single rate continued

28

### Will Pepsodent be spot radio's top 1956 client?

Lever brand switches 50% of its budget to saturation announcements on 52-week basis. With other dentifrice makers preparing hard-hitting campaign themes for big share-of-market battle, Pepsodent relies on light touch

30

### An a/e tells his psychoanalyst about marketing

Gone are the days of the one-man department. With the increased need for expanding marketing services, his scope of operations (not to mention his power and glory) have been distributed among marketing specialists

32

### The RTES prize winners

Society's annual Christmas party gains \$9,000 for its welfare fund as raffle sale sets record. Some 800 attend, see Syd Roslow win 1956 Packard

35

### What makes the radio-tv director run?

Account executives' unrealistic promises to clients are compounded by the increasing tightness of network television time plus the aggravations involved in the negotiations for first-rate talent

36

### Three months after tv: B&M sales are up 107%

Following 26-week tv test campaign, sale of bean and brown bread products continued sharp rise over last year when no tv was used

38

### 92 radio capsule case histories

Brief and to the point, each contains the important facts on advertiser objectives, costs and specific results obtained. You may find ideas you can use

39

## COMING

### Tv's role in agency transition

Fourth article in the agency-in-transition series will measure the extent of television's contribution to the marketing revolution and vice versa

9 Jan.

### Headaches of station executives

The men on the other side of the fence get an opportunity to list their long list of complaints in this last in a series on industry headaches

9 Jan.

## DEPARTMENTS

### AGENCY AD LIBS

AGENCY PROFILE, Arthur E. Duran  
49TH & MADISON

MR. SPONSOR, Jerold C. Hoffberger

NEW & RENEW

NEW TV STATIONS

NEWSMAKERS

P. S.

ROUND-UP

SPONSOR ASKS

SPONSOR BACKSTAGE

SPONSOR SPEAKS

TIMEBUYERS

TOP 20 TV FILMS

TV RESULTS

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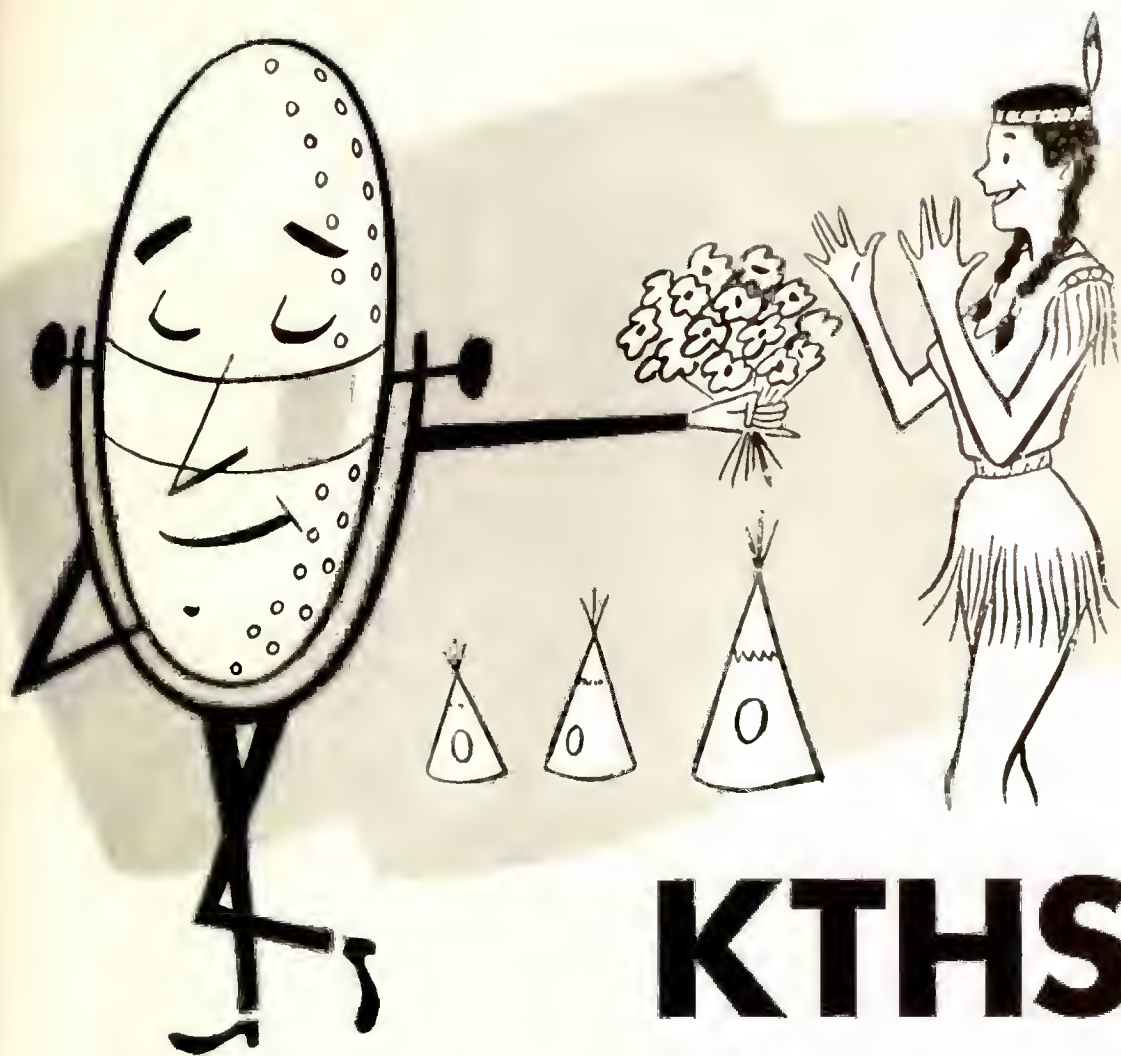
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# KTHS (LITTLE ROCK)

## EASILY COURTS Pocahontas, TOO!

KTHS is Basic CBS Radio for Little Rock—but with 50,000 watts, it also reaches hundreds of small towns and cities *throughout the State*.

KTHS does heap big job in *Pocahontas* (Ark.), for example. Only slightly under 4,000 souls there, it's true, but scores of other such communities combine to give KTHS interference-free daytime coverage of over 3-1/3 MILLION people!

Ask your Branham man for all the facts.

# KTHS 50,000 Watts

## CBS Radio

### BROADCASTING FROM LITTLE ROCK, ARKANSAS

Represented by The Branham Co.

Under Same Management as KWKH, Shreveport

Henry Clay, Executive Vice President

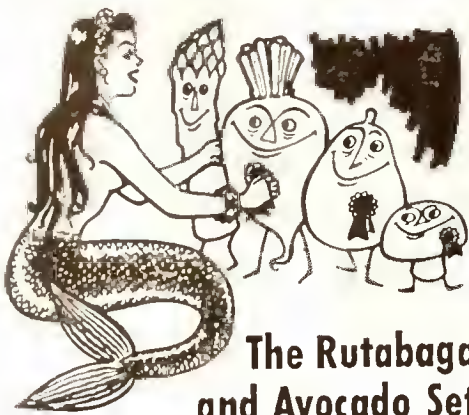
B. G. Robertson, General Manager



The Station KTHS daytime primary (0.5MV M) area has a population of 1,002,758 people, of whom over 100,000 do not receive primary daytime service from any other radio station . . . Our interference-free daytime coverage area has a population of 3,372,433



## CASE HISTORY—PRODUCE



### The Rutabaga and Avocado Set Never Had It So Good!

For 3½ years now, they've had their very own radio program—5 minutes every morning on KBIG Catalina, devoted by the 23 Von's Grocery Company supermarkets of Greater Los Angeles to glamorizing fruits and vegetables . . . highlighting their history . . . suggesting new ways to use them . . . telling both good and bad points of supply and price.

Results: **HOMEMAKERS NEWS** has won awards from the Advertising Association of the West; Radio Advertising Bureau **RADIO GETS RESULTS** contest; and Los Angeles Advertising Women, for creative excellence.



Item sales tests pay off consistently. Mushrooms mushroomed 32½%, asparagus 21%. Gift bags hidden under checkstands, and given only to customers who mentioned hearing it offered on KBIG, "sold out" 25,000 in a few days.

**HOMEMAKERS NEWS**, renewed by Von's for its 4th straight year, typifies the creativity of KBIG. Other 5-minute news features can be tailor-made for sponsors who want something besides saturation spots.

Your KBIG representative or Robert Meeker man can show you topnotch results with either technique.



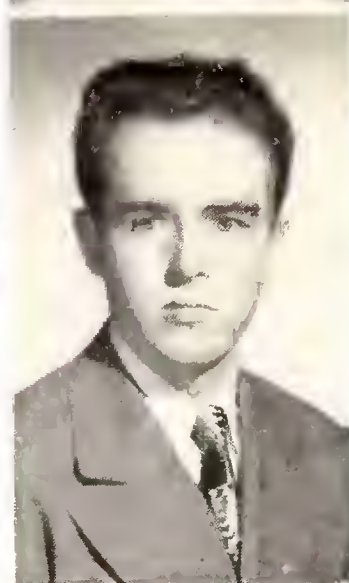
**JOHN POOLE BROADCASTING CO.**  
6540 Sunset Blvd., Hollywood 28, California  
Telephone: HOLLYWOOD 3-3205

Nat. Rep. Robert Meeker & Assoc. Inc.

# Timebuyers at work



**Isabel Ziegler**, Biow-Beirn-Toigo, New York, foresees an upsurge in daytime tv in 1956. "Because of the continued popularity of nighttime 10's and 20's," says she, "it's become more and more to the station's advantage and to the advertiser's to consider package deals including large chunks of daytime tv. Such packages as the Six, Eight and Twelve Plans have sprung up and have been accepted. These package deals are one of the newest trends and a boost to daytime tv. Today, daytime is a good buy, attracting an increasing number of different categories of accounts. In the past few months, for example, Liggett & Myers followed Philip Morris' lead into daytime tv. More clients are realizing that daytime is a good time to appeal to the woman, who after all, spends the money."



**Frank Thompson**, Ted Bates, New York, says that conceptions of timebuying will change in 1956 because of three developments: (1) the large number of new tv stations; (2) increased use of syndicated film; (3) the new NCS study. "The first, growth in number of tv stations, will loosen clearances," Frank says. "But inevitably, cost efficiency will decrease because the audience is being split three or four ways. Of course, in some markets stations may have to go down from their previous monopoly rates. The new stations, particularly those that cannot get network affiliations, will probably fill out their schedules with more and more syndicated films. The third factor which will affect buying methods is the forthcoming NCS county-by-county study which may reveal a whole new coverage picture to guide buyers."



**Frank Carrell**, Benton & Bowles, New York, says that 1956 is likely to continue to be the year of "fluid tv station schedules," because of two factors: (1) the constant reshuffling of network schedules for competitive reasons; (2) increased use of syndicated film. "At the same time, the stations and reps have been getting increasingly lax about informing agencies of their schedule changes," Frank adds. "This has caused a loss of revenue—stations have been getting cancellations for schedules that might have been successful had the agency had a chance to make time or adjacency adjustments. We're now handling the problem by sending form letters to all the reps for all their stations. On these simple forms the station can let reps know changes."



# 316 KW

**That's maximum power  
in the rich market of**

# **RICHMOND**

**Petersburg and Central Virginia**

In addition to top power, WXEX-TV has maximum tower height —1049 ft. above sea level; and 943 ft. above average terrain . . . more than 100 ft. higher than any station in this market. WXEX-TV is the basic NBC-TV station; and there are 415,835 TV families in its coverage area. Let your Forjoe man give you all the details about this great buy.

# WXEX-TV

Tom Tinsley, President

Irvin G. Abeloff, Vice-President

Represented by Forjoe & Co.



**KSDO**  
San Diego

1130 KC  
5000 Watts

LOWEST COST PER THOUSAND!

Represented by

John E. Pearson Co. — New York,  
Chicago, Dallas, Minneapolis

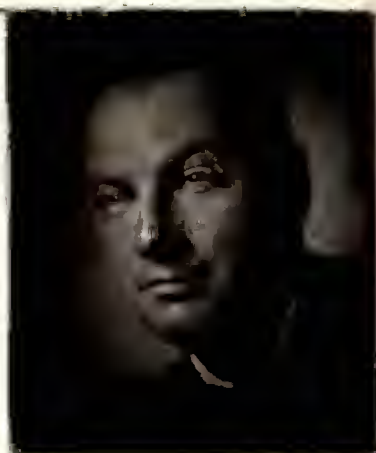
Doren McGavren — San Francisco

Walt Lake — Los Angeles

Hugh Feltis & Assoc. — Seattle

H. Quentin Cox & Assoc. — Portland

# AGENCY AD LIBS



by Bob Foreman

## Revolution: many print ads now come from tv

Something of substance was demonstrated to me as "The Caine Mutiny Court Martial" (in color) enthralled a dozen snow-bound tv viewers at our house of a recent evening. It proved the medium's singular effectiveness when the proper translation from another medium is made—that is, an adaptation for tv and making full use of what television can do.

In this case, our baby provided a means of expression which outdid itself. For example, the close-ups called for by Director Franklin Schaffner, the mobility of interest he achieved and the ability of his skillful camera work to put the home viewer right next to each character on the witness stand gave a new dimension to the production—one the Broadway show could not have. We could "get inside" Queeg far more effectively, we could actually feel his disintegration and share with him his mounting terror so much more directly than was possible when watching the play in the theater.

By making certain that all his tight-shots were strictly relevant and important, Schaffner kept the tv cameras from being obtrusive. A heightened interest and an increased tension were the result of this treatment. It provided entertainment that had no peer in my opinion.

(Please turn to page 74)

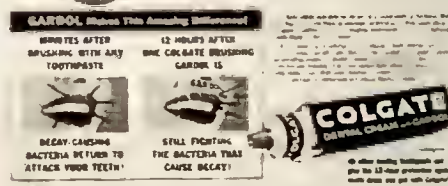
## Foreman says this ad stems from tv copy

Current Colgate "Missing Missing, Missing" ad is good example of new agency tack in giving tv head in developing initial copy theme. Tv writer came up with original idea that later was translated to radio and print. This is reversal of past method which often saw print copy sent to tv for video fashioning

What's New  
in Colgate Dental Cream that's  
**MISSING-MISSING-MISSING**  
in every other leading toothpaste?

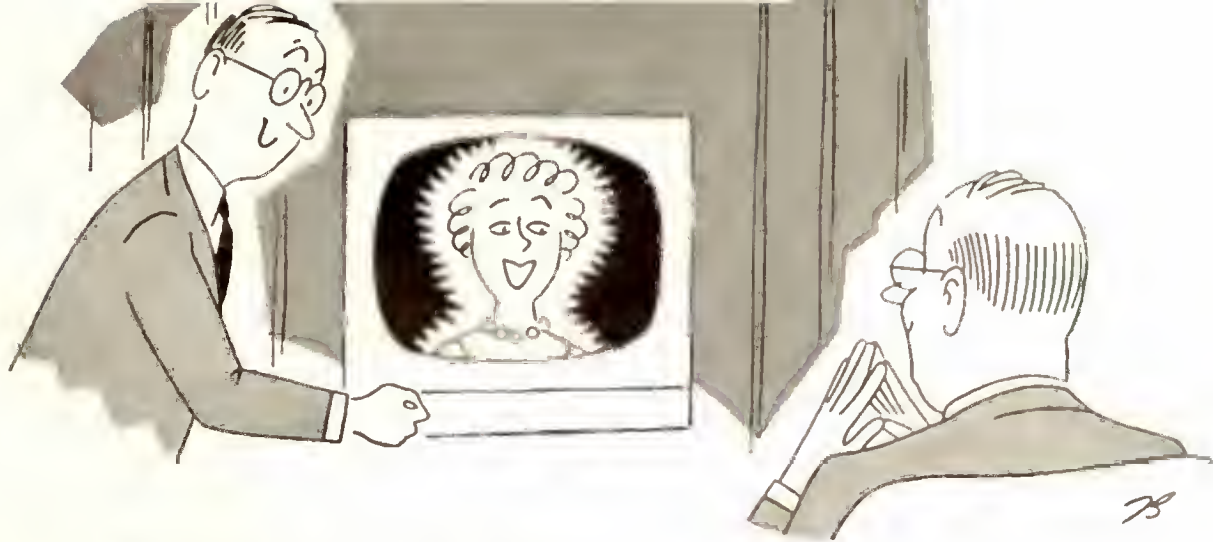


It's GARDOL—To Give Up To  
**7 Times Longer Protection**  
Against Tooth Decay  
...With Just One Brushing!



Cleans Your Breath • Guards Your Teeth





## How adequate house monitoring can **HELP YOU** sales-wise

**W**HEN a client visits your office, are you able to punch up any on-air signal . . . color or monochrome . . . on the channel selector of your nearest TV receiver? Or, are you limited when it comes to station monitoring? Wouldn't it be you a "selling aid" to be able to go to your channel selector and receive:

- a. Any rehearsal . . . live program . . . preview of sponsor's film
- b. Any on-air show . . . from studio . . . from transmitter
- c. Other local stations' off-air signals . . .



### **sales plus in the Sales Manager's office**

With a modern RCA signal distribution system you can flip the switch and bring in whatever your customer requests. Handles studios in rehearsal, on-air signal, or any local station. Up to seven channels are available . . . tailored to your own special requirements . . . for monochrome and color.

### **low the house monitoring system works**

Local and remote signals (audio and video) are fed to a closed circuit transmitter of the monitran type. An RCA monitran handles local signals—one monitran is used for each signal.

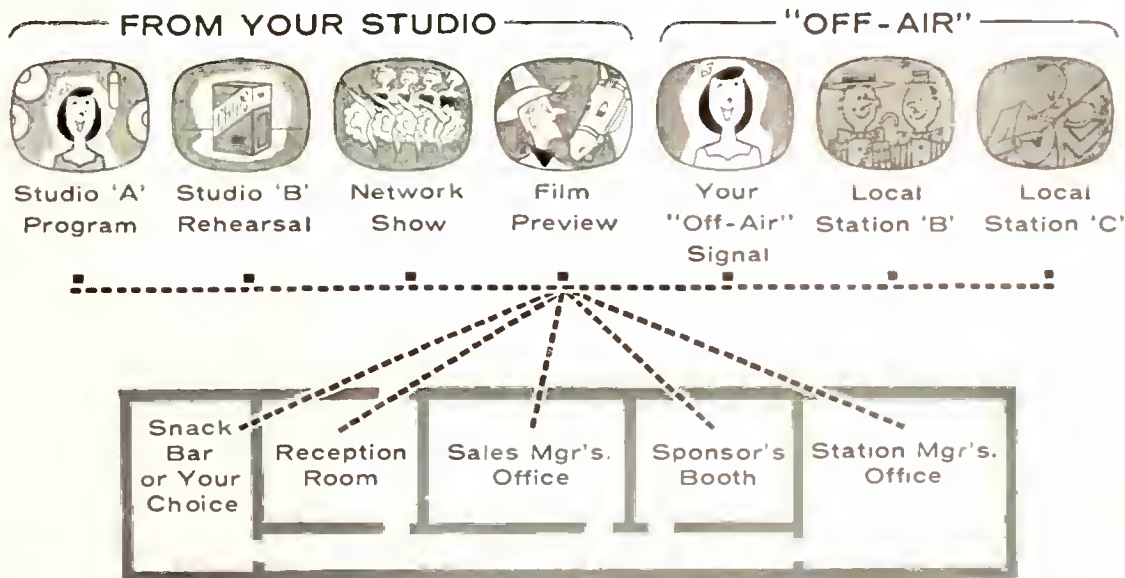
The output of the monitran is then fed to an RF amplifier. Off-air signals go directly to the input of the amplifier. All signals are fed via a single coax cable to any standard TV receiver. In the RCA system, the receiver need not be "jeeped." No expensive video monitors are required since standard receivers are used.

### **Fully rated for color**

Whether for color or monochrome you'll find the RCA house distribution system—low in cost, easy to install and operate, and fully satisfactory for picture quality.

Your RCA Broadcast Sales representative will be glad to advise you on the equipment best suited to your needs.

### **SEVEN PICTURE SOURCES TO ANY LOCATION VIA A SINGLE CABLE**



Ask  
the Engineer  
—he knows



**RADIO CORPORATION  
of AMERICA**

ENGINEERING PRODUCTS DIVISION • CAMDEN, N.J.

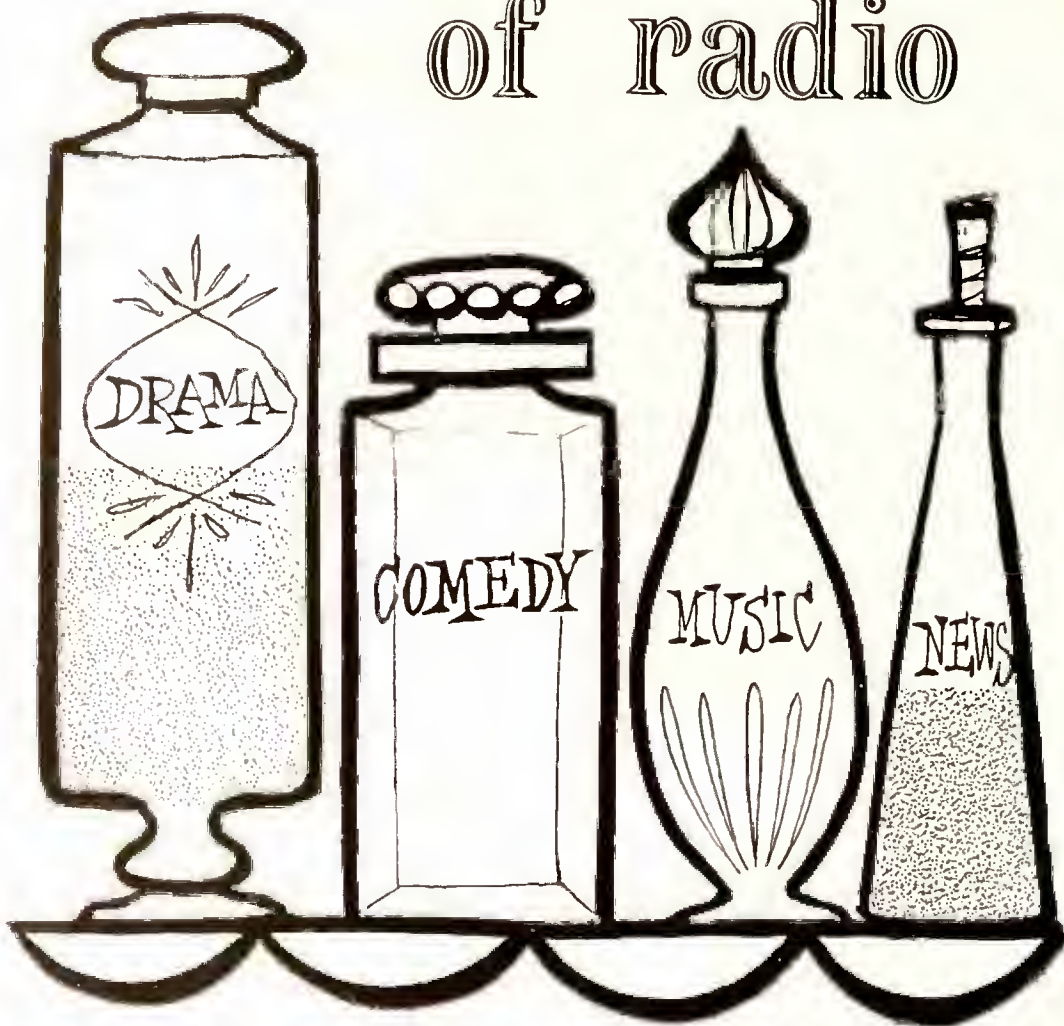
In Canada: RCA VICTOR Company Limited, Montreal



# Variety

## is the spice

## of radio



Today Good Radio should contain a combination of Information and Entertainment. Some like drama, some like comedy. And everyone wants music and news. That's why KTUL and KFPW along with the CBS Radio Network gives the listeners variety—programming for the *entire family*.



Owned and Operated by  
TULSA BROADCASTING CO.  
Box 9697, Tulsa, Okla.

AVERY KNODEL, Inc.  
Nat'l. Representative

# 49<sup>th</sup> and MADISON

SPONSOR invites letters to the editor.  
Address 40 E. 49 St., New York 17.

### TV ADS: UNIVERSAL APPEAL?

"Blowing my top!"

Radio has been accused of playing "down" to the intelligence of the listener. Most radio stations have cleaned house in their copy. But what is happening in tv?

A typical cigarette tv commercial: "A couple lighting up a cigarette, and then stiff-necked, they puff, and smile at one another. *Real natural!*"

Next is the parade of floor waxes—the before-and-after test. Every housewife would like to get the results displayed on tv, but not many can afford to pour milk on their floor to test the finished product.

The public might be peculiar—but it isn't stupid.

PAT O'HALLORAN  
Sales Manager  
KPQ

Wenatchee, Washington

• Reader O'Halloran speaks for many viewers in both professional and lay circles. In any case, we like to hear from people who get their dander up!

### OUT OF CHARACTER

WNOX radio, broadcasting from one of the nation's finest radio centers at Whittle Springs in Knoxville, is always most appreciative of any publicity given to the popular personalities on the staff. However, it is much more gratifying to us when photographs of our staff men are correctly identified in print.

On page 47 of your October 31 issue of SPONSOR you carried a picture of one of our oldest and most sold personalities, "Uncle Tom More," with the cut line, "Both buyer and seller agree on this point."

"Uncle Tom More, the Nation's Relation," is *not* a barn dance performer. He is now celebrating his 10th anniversary as a "character" disk jockey on radio station WNOX. He is featured Monday through Saturday on *Sun Up Jamboree* at 5:01 a.m. and on *Meetin' Hall* at 7 p.m.

Uncle Tom More, William Sherman when out of character, plays a typical "country" character but his appeal has been to all persons in all age groups.

SPONSOR





## It was quite a year for KSTP-TV!

In 1955, KSTP-TV enjoyed the greatest selling year in its history—broke every sales record in the books. And in ratings, too, KSTP-TV was a consistent leader. The latest available figures show that during the important evening viewing hours from 6:00 PM until sign-off, KSTP-TV leads all other Minneapolis-St. Paul television stations in average program ratings—seven days a week\*!

We'd hate to see the year end if it weren't for the fact that 1956 looks even better.

In this growing Northwest market which offers an advertiser more than 600,000 television homes and a spendable income of nearly FOUR BILLION

DOLLARS, KSTP-TV has long been the leader.

It is the Northwest's *first* television station, *first* with maximum power, *first* with color TV and *first* in listener loyalty.

To put your advertising dollars to work most effectively during the new year, KSTP-TV is your *first* buy and your *best* buy in the important Northwest.

*\*Weekly average, ARB Metropolitan Area Report, October, 1955.*

**AND A HAPPY NEW YEAR TO YOU!**

# KSTP-TV

CHANNEL

100,000 WATTS

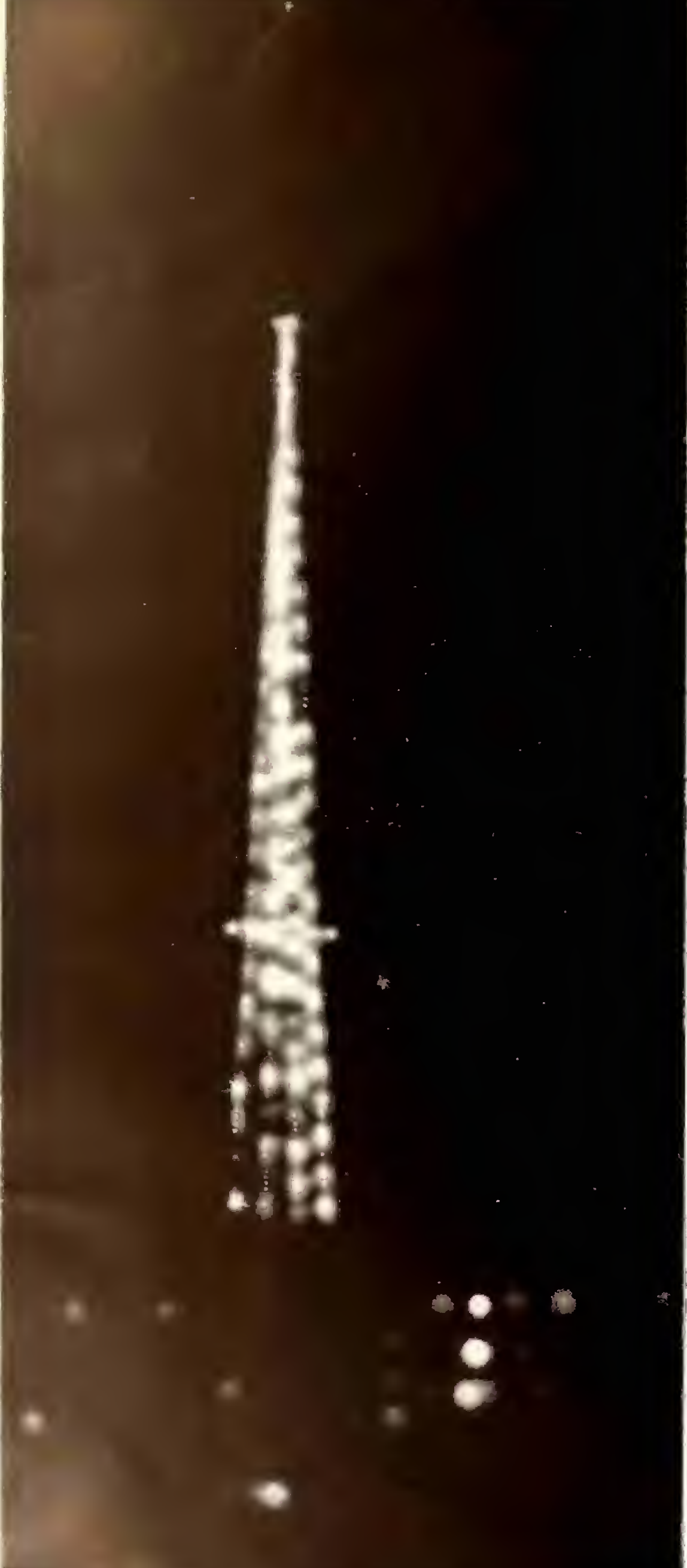
# 5

**MINNEAPOLIS • ST. PAUL**

**Basic NBC Affiliate**

*"The Northwest's Leading Station"*

EDWARD PETRY & CO., INC. • NATIONAL REPRESENTATIVES



High atop Queen Anne Hill, in  
the heart of Seattle, the KING-TV  
tower each year is transformed into  
the world's tallest "Christmas Tree"  
...a brilliant part of the holiday  
spirit...a bright promise of more  
great entertainment and community  
leadership in the years to come.

FIRST IN SEATTLE / TACOMA

ABC Television, Channel 5, 100,000 watts

ABC Radio, 1090 kc., 50,000 watts

**KING**





Bill (himself) Sherman, right, and as he appears when in character as "Tom More," left.

Our Hooper over the past 10-year period will prove this to be true.

When out of character, William N. Sherman is quite the opposite of the role he plays. He holds a Ph.B. degree in Commerce from Notre Dame and an LL.B. from the University of Louisville with a license to practice law in Kentucky. Sherman has completed graduate work in marketing at the University of Tennessee.

You see?

GENE MILLER  
Promotion Department  
WNOX  
Knoxville, Tenn.

• Sorry we chose a d.j. instead of barn dance performer to illustrate a point on which we're sure Reader Miller will agree: namely that stereotype of farmer as hayseed is wrong way for the advertiser to look at farmers today.

#### TIMEBUYERS LIST

That list of timebuyers that you're publishing is a real great thing. Are you going to do a reprint of it in handy catalog form so each station could use it as a mailing list? . . .

RALF BRENT  
Vice President  
WIP  
Philadelphia

• We've anticipated reader Brent. The timebuyers list (about 1,500 names in 50 cities) is available at 50c a copy. Quantity prices on request.

You did it again. I think your listing of the Timebuyers of the U.S. reprinted from the November 14 issue is the best yet. . . .

HARRY NOVIK  
General Manager  
WLIR  
New York

Your directory of Timebuyers of the U.S. is one of the most practical, useful compilations I have seen in a long time. . . .

CARL S. WARD  
General Manager  
WCBS  
New York

• Additions to the Timebuyers of the U.S. appear on pages 62 and 63.



Hi . . . I'm Bill Thorpe. Every one of the "audience appeals" checkered above is a pulling part of my MUSICAL MATINEE. And they can pull for you, too . . . six days a week . . . 3:30 to 6:00 p.m.

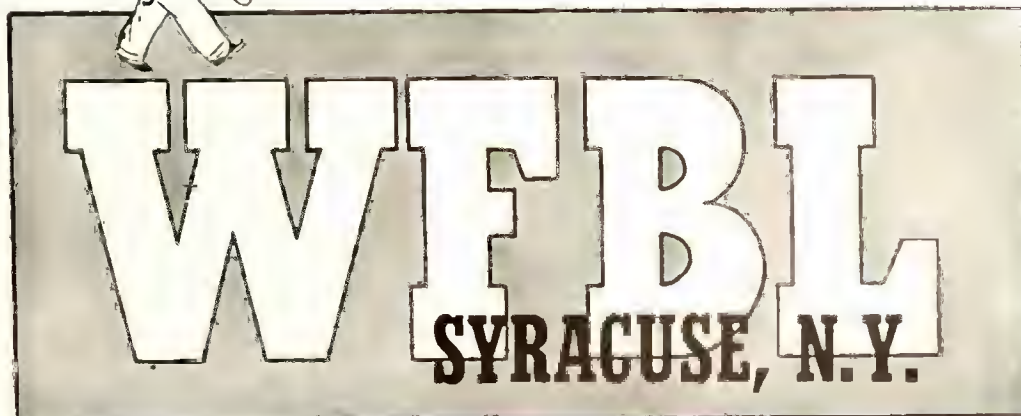
I reach customers in the kitchen, the car, or wherever they are. I speak to young and old, male and female listeners alike.

Here's "wide appeal" programing that provides a wide audience for any sponsor who wants to sell Syracuse and Central New York.

Ask Free & Peters . . . they'll tell you more about it.

Best wishes,

*Bill Thorpe*



Central New York's FIRST Radio Station



*The man from Blair has  
4 surveys to state his case:*

# WHB

10,000 watts — 710 kc.

## has run away with Kansas City's Radio Day!

All Day Average **HOOPER**—47.7%—FIRST PLACE!

All Day Average **AREA NIELSEN**—39.2%—FIRST PLACE!

**PULSE**—every daytime quarter hour—FIRST PLACE!

All Day Average **TRENDEX**—42.8%—FIRST PLACE!

Call the man from Blair or WHB General Manager  
George W. Armstrong



**MID-CONTINENT BROADCASTING COMPANY**

President: Todd Storz

**WTIX**, New Orleans  
Represented by  
Adam J. Young, Jr.

**KOWH**, Omaha  
Represented by  
H-R Reps., Inc.

**WHB**, Kansas City  
Represented by  
John Blair & Co.



## 1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amana Refrigeration, Amana, Iowa	Maury, Lee & Marshall, NY	CBS 20	Pacific Coast Conference Basketball, Sat 2 3 45 pr 24 Dec; 12 wks
American Chicle Co, Long Island City	D-F-S and Ted Bates, NY	ABC	Famous Film Festival, part. S 7 30-9 pm; 4 Dec, 4 w
American Home Products, NY	B-B-T, NY	CBS 95	Doug Edwards News; W & F 6 45-7 pm & 7 15-7 3 28 Dec; 52 wks
Bristol-Myers, NY	YGR, NY	CBS 55	Arthur Godfrey Time; Th 10 30-10 45 am; 5 Jan, 40 w
Florists' Telegraph Delivery Assoc, Dett	Grant Adv, Dett	ABC	Famous Film Festival, part. S 7 30-9 pm; 11 Dec
General Motors, Chevrolet div, Dett	Campbell-Ewald, Dett	CBS 114	Garry Moore; part W 10 15-10 30 am, 30 Nov, 52 w
Gulf Oil Corp, Pittsburgh	YGR, NY	ABC	Sugar Bowl Football; M 1 55 to concl, 2 Jan
Hartz Mountain Products, NY	George H. Hartmann, Chi	ABC	Super Circus; 1/2 hour on alt wks, S 5-6 pm, 1 Jan
Lewis Howe Co, St Louis, for Tums	D-F-S, NY	ABC	Famous Film Festival; part. S 7 30-9 pm; 27 Nov; 2 w
Mennen Co, Morristown, NJ	McCann-Erickson, NY	NBC 55	NBA Pro Basketball; Sat 3 pm-concl; 10 Dec; 13 w
Natl Presto Industries, Inc, Eau Claire, Wisc	Gourfain-Cobb, Chi	ABC	Famous Film Festival; part. S 7 30-9 pm; 27 Nov, 2 w
Norwich Pharmacal, Norwich, NY	Benton & Bowles, NY	ABC	Adventures of Ozzie & Harriet; ev 4th F 8-8 30 pm 6 Jan
Pharmaceutical, Inc, Newark	Edward Kletter, NY	CBS 77	Sunday News Special; S 11-11 15 pm; 8 Jan, 52 wks
Procter & Gamble, Cinn, for Ivory Flakes	Compton, Cinn	CBS 88	Bob Crosby; M 3 45-4 pm; 5 Dec, 52 wks
Procter & Gamble, Cinn, for Shasta	B-B-T, NY	ABC	Famous Film Festival; part. S 7 30-9 pm; 27 Nov, 2 wks
Quaker Oats, Chi	Lynn Baker, NY	ABC	Tournament of Roses; M 11 45-1 45; 2 Jan
Seven-Up Co, St. Louis	JWT, NY	CBS 51	Bob Crosby; W 3 30-3 45 pm; 7 Dec; 4 wks
Scott Paper Co, Chester, Pa	JWT, NY	CBS 72	Valiant Lady; M 12-12 15 pm; 5 Dec; 26 wks
J. P. Stevens & Co, NY	Bryan-Houston, NY	CBS 74	Omnibus; S 5-6 30 pm; 1 Jan; 16 wks
Toni Co, Chi	Tatham-Laird, Chi	ABC	Famous Film Festival; part. S 7 30-9 pm; 27 Nov, 2 w
Zenith Radio Corp, Chi	BBDO, NY	ABC	Famous Film Festival; part. S 7 30-9 pm; 27 Nov; 2 w



Thomas B. Cookerly (3)



Matthew J. Culligan (3)



Michael H. Dann (3)

## 2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Bristol-Myers, NY	YGR, NY	CBS 113	Alfred Hitchcock Presents; S 9 30-10 pm; 8 Jan; 52 w
Bristol-Myers, NY	DCSS, NY	CBS 70	Garry Moore Show; M 10-10 15 am; 5 Dec; 52 wks
Pan Am World Airways, NY	JWT, NY	NBC 40	Meet the Press; S 6-6 30 pm; 1 Jan; 53 alt wks
Westinghouse Corp, Pittsburgh	YGR, NY	CBS 100	Studio One; M 10-11 pm; 2 Jan; 52 wks

## 3. Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Thomas P. Bashaw	KFH, Wichita	Same, general mgr
Edward G. Bishoff	ABC Radio, NY, sales service mgr	ABC Radio, NY, acct exec
A. Robert Bonagura	NBC TV, NY, network sales	CBS TV, film sales, acct exec
James H. Carmine, Jr.	Philco Distributors, Phila, sales	KYW, Phila, sales
Thomas B. Cookerly	WBTV, Charlotte	Same, sales mgr
Matthew J. Culligan	NBC TV, NY, natl sales mgr	Same, vp and natl sales director
Michael H. Dann	NBC TV, NY, program sales director	Same, vp in charge of program sales
Gordon W. Davis	KYW, Phila, program mgr	Same, general mgr
Robert E. Dunville	Crosley B'casting, Cinn, pres	Crosley B'casting, Atlanta, pres
John F. Hardesty	Westinghouse B'casting, Eastern div, sales mgr	RAB, NY, vp
Jules Herbuveaux	WNBQ-WMAQ, Chi, general sales mgr	Same, vp and general mgr
Gordon R. "Don" Kerr	WEAT-TV, West Palm Beach	Same, general mgr
Bob Kilpatrick	KING-TV, Seattle, local sales mgr	KTVW, Seattle-Tacoma, sales mgr
Harry Le Brun	WLW-A (TV), general mgr	Crosley B'casting, Atlanta, vp and general mgr
Robert F. Lewis	Seattle Chamber of Commerce, construction and civic development mgr	KOMO, Seattle, acct exec
Keith Mathe's	Love-Runkle Adv. Okla City, rad-tv director	WKY, WKY-TV, Okla City, public relations director
Frank G. O'Halloran	NBC TV, NY, plans	Same, exec vo
Dorothy Rabell	KSON, San Diego	Sterling Television, NY, sales mgr
Jack Rayel	NBC, NY, program sales director	CBS TV, Hollywood, network program director
John Reynolds	KHJ-TV, Hollywood, general mgr	Same, vp
James Richards	KHJ-TV, Hollywood, eastern sales mgr	Same, vp
Frank J. Riordan	WGBS-TV, Miami, managing director	KPTV, Portland, Ore, managing director
Ralph M. Sarks	United Films, NY	Guild Films, St. Louis, sales rep
Alfred Schaeffer	WIP, Phila	KHJ, Hollywood, acct exec
Walter D. Scott	NBC, NY, sales mgr	NBC TV, NY, natl sales mgr
Harry B. Simmons	Official Films, NY, sales rep	ABC Radio, NY, acct exec
Dick Sloan	WGBS-TV, Miami, sales	Same, sales mgr
Willard S. Smith	Brooke, Smith, French and Dorrance, Dett, rad-tv dir	WIBK-TV, Dett, promotion and merchandising mgr
"Buddy" E. Starcher	KYW, Phila, general mgr	WMIE, Miami, mgr
Robert H. Teter	KYA, San Fran, sales	Westinghouse B'casting, NY, asst to the president
George Thady	WNDU, South Bend, acct exec	KNX-Columbia Pacific Network, LA
Bernard L. Thomas	WPTZ, Phila, publicity and public relations director	WNDU-TV, South Bend, acct exec
Fred E. Walker	NBC TV, natl program director	WTTM, Trenton, general mgr
Mort Werner	WXEL, Cleve, program mgr	Same, vp
Ben Wickham	Free & Peters, Chi	Same, managing director
William G. Wilson		ABC Radio, NY, acct exec



David R. Hayes (4)



Jules Herbuveaux (3)



Bob Kilpatrick (3)

In next issue: New and Renewed on Radio Networks; Broadcast Industry Executives; New Firms, New Offices, Changes of Address



## New and renew

Keith Mathers (3)



Frank J. Riordan (3)



Walter D. Scott (3)



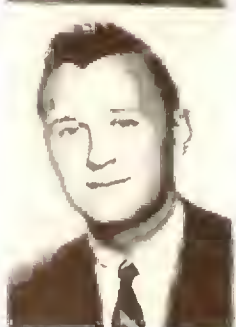
Dick Sloan (3)



Willard S. Smith (3)



Robert H. Teter (3)



## 4. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Theodore Braude	Kastor, Farrell, Chesley & Clifford, NY	Joseph Katz, Baltimore, acct exec
Edmund R. Dewing	Towle Silversmiths, Newburyport, Mass, midwest merchandising rep	Harold Cabot, Boston, acct exec
Arthur L. Desmond	Chicago Journal of Commerce, Chi	William Hart Adler, Chi, public relations mgr
Arthur E. Duram	Fuller & Smith & Ross, NY, rad-tv dept head	Same, agency director
Jerome Harrison	ABC TV, eastern sales mgr	McCann-Erickson, NY, rad-tv exec
David R. Hayes	W. E. Long, Chi, rad-tv	Same, rad-tv director
Ernest A. Jones	MacManus, John & Adams, Bloomfield Hills, Mich, exec vp	Same, pres
Ted Liss	KWK-TV, St. Louis, Production mgr	Malcolm-Howard Adv, Chi
John R. Little	Foote, Cone & Belding, NY, vp	Same, mgr of San Fran office
Robert P. Lytle	Ketchum, MacLeod & Grove, Pittsburgh, vp	Same, new NY branch, mgr
Forrester Mashbir	KPIX, San Fran, staff director	J. Walter Thompson, San Fran, rad-tv director
George M. McCoy, Jr.	Colgate-Palmolive Co, Jersey City, media	N. W. Ayer & Son, NY, mgr in timebuying
Charles H. Myers	Benton & Bowles, NY	Fuller & Smith & Ross, NY, acct supervisor
Peter G. Peterson	McCann-Erickson, Chi, vp and mktg services director	same, plans board mgr
J. B. Pollock	BBDO, San Fran, acct group supervisor	same, vp
William H. Simpson	BBDO, San Fran, copy chief	same, vp
Charles J. Weigert	Lynn Baker, NY	Joseph Katz, Baltimore, media director

## 5. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
W. R. Allen	Hazel Bishop, Salt Lake City, district sales mgr	Same, western regional sales mgr
Charles Arnold	Hazel Bishop, NY, district sales mgr	Same, eastern regional sales mgr
Dr. George H. Gerlach	Vick Chemical Co, NY, scientific director	Same, vp and new product development director
Robert A. Graef	S. C. ohnson & Son, Racine, Wisc, market research	Same, marketing coordinator
Willard L. Hemsworth	RCA, estate range div, regional sales mgr	CBS-Columbia, Long Island City, sales
Irving Halperin	Hazel Bishop, Boston, district sales mgr	Same, New England sales mgr
Emil Heuer	Hazel Bishop, Dallas, district sales mgr	Same, southwestern regional sales mgr
Chandler Holmes	Monsanto Chem Co, St. Louis	Same, corp adv mgr
Ames Howlett	Hazel Bishop, Detr. district sales mgr	Same, east central regional sales mgr
J. R. O'Donnell	Eversharp, Inc, NY, sales	Autoyre Co, Oakville, Conn, West Coast sales
Irving E. Russell	Webster Corp, Chi, natl adv mgr	CBS-Columbia, Detr, general mgr
Daniel M. Sharpe	American Bosch Magneto Corp, Springfield, Mass, sales	Auto-Lite Co, Toledo, regl sls mgr in west central div
Howard Solomon	Hazel Bishop, Chi, district sales mgr	Same, regional sales mgr for midwest

## 6. Station Changes (reps, network affiliation, power increases)

KCMO, Kansas City, became affiliated with CBS 1 December  
KOLD, Yuma, Arizona, has been added to the Keystone group  
KOSA-TV, Odessa, Texas, will join the CBS Television Network effective 1 January  
KRUX, Phoenix, was purchased by Bartell Broadcasters, Inc.

WBBQ, Augusta, Ga, has appointed Everett-McKinney natl reps  
WCEM, Cambridge, Maryland, has become an affiliate of the Keystone Broadcasting System  
WHBY, Appleton, Wisc, was also added by Keystone  
WORA-TV, Mayaguez, Puerto Rico, joined the CBS Television Network recently

## 7. New Firms, New Offices, Changes of Address

Belden & Hickox Advertising, Cleveland, has reorganized as John B. Hickox, Inc.  
Carter Products, NY, has moved to new quarters at 53 Park Place, NY 8.  
Galen E. Broyles Advertising, Denver, has moved to larger quarters at 200 Clayton St, effective 7 December.  
Cary-Hill Advertising, Kansas City branch, has incorporated the Townsend-Williams Advertising Agency, Kansas City, into its organization.  
Cellomatic Corporation, NY, has added a new television department.  
Franklin Fader Advertising, Newark, will reorganize as the Carpenter-Proctor Co on 1 January.

Ketchum, MacLeod & Grove Advertising, Pittsburgh, will open a NY office 16 January to be located at 155 East 44th St.  
McKim Advertising Ltd., Toronto, has moved to new quarters at 1407 Yonge Street, Toronto.  
Needham, Louis & Brorby Advertising, Chi, has moved its headquarters to the Prudential Building in Chicago, effective 16 December. Phone WH 4-3400.  
R. J. Potts, Calkins & Holden, Kansas City, has reorganized as Potts Woodbury, Inc effective 1 January.  
Walker & Downing Advertising, Pittsburgh, has reorganized as two separate corporations, W. S. Walker Advertising, and Downing Industrial Advertising.



# WHO IS IOWA'S FAVORITE RADIO STATION FOR NEWS!



THE chart above is lifted intact from the authoritative 1955 Iowa Radio-Television Audience Survey — the 18th consecutive study by Dr. Forest L. Whan of Iowa audiences.

The 1955 Survey proves that except for working, listening to the radio is still the principal activity in the average Iowa home — *and that WHO still gets the biggest bunk of radio-listening in the State.*

Write us or ask Free & Peters for your complimentary copy. Except for rates and availabilities, it tells you ALL you need to know about radio and television in Iowa!



FREE & PETERS, INC., National Representatives

**BUY ALL of IOWA—  
Plus "Iowa Plus"—with**

**WHO**

**Des Moines . . . 50,000 Watts**  
**Col. B. J. Palmer, President**  
**P. A. Loyet, Resident Manager**





channel  
in  
eastern  
carolina  
is  
withnland



serving eastern north carolina  
transmitter at grifton, n. c.  
studios & offices at washington, n. c.  
316,000 watts  
headley-reed co., rep.



Mr. Sponsor

**Jerold C. Hoffberger**

President  
The National Brewing Co., Baltimore, Md.

"We just do what comes naturally," says National Bohemian's president. "We put out the finest quality beer possible, and then we let people know it's for sale."

Hoffberger's main means of letting "people know it's for sale" is via intensive spot radio and tv campaigns, particularly in Philadelphia, Baltimore and Detroit, three major Bohemian marketing areas. Some 80 % of National Boh's budget is in the air media. (For details about National's approach, see 8 February 1954 SPONSOR.)

"We believe that commercials should be fun," Hoffberger told SPONSOR. Consequently, together with his agency, the W. B. Doner Co. of Detroit, Hoffberger and his admen work with a central character for all National Bohemian beer commercials: "Mr. Boh," a happy little man with a whopping mustache. A cartoon in tv, he expresses himself musically on radio, singing such jingles as "Cheery, beery, Boh. . . ."

"Most of our customers are very sports-minded," adds Hoffberger, himself a sports fan. "We find that our radio programs, for example, attract a sizable and stable audience of fans for the particular teams we sponsor. In Philadelphia, for instance, we started this fall with co-sponsorship of the Philadelphia Eagles' pro-football games over WCAU. These shows pulled well for us, and we followed them up by signing for co-sponsorship of 22 games of the Warriors' basketball team starting this month through February."

Throughout the East, wherever National Bohemian has distribution, the accent is on radio-tv sports events.

"Since the arrival of big league baseball in Baltimore in 1954," says Hoffberger, "National has sponsored the Baltimore Orioles in many eastern markets. Customers and friends in Washington, D. C., see and hear their hometown baseball team, the Washington Nationals, sponsored by us.

"Since we went heavily into air media and sports events back in 1946, our sales have tripled. Our intensive coverage of sports through tv and radio has proved a happy marriage of productive sales efforts and sound community relations."

Hoffberger's favorite vacation-time recreation? Watching football or baseball games. of course.

★ ★ ★



## May we be serious a moment?



Bob Johnson  
*News Editor*

This is the big gold traveling trophy which has just been awarded to WMT by the Radio-Television News Directors Association.

Named "The Outstanding Radio News Operation in 1955," WMT salutes the newsmen who earned this award.

The WMT Radio news staff consists of 7 newsmen with a combined total of 100 years in news reporting. The operation also includes 50 news-gathering correspondents throughout Eastern Iowa, and 6 major leased-wire news-services.

All the news that's fit to hear—including much heard nowhere else—thanks to complete local, regional, national and international coverage. That's WMT's objective. We believe that our staff comes pretty close to achieving it.



Bob Bruner



Jim Shirek



Henry Lippold



Bill Roberts



Dick Cheverton  
*News Director*

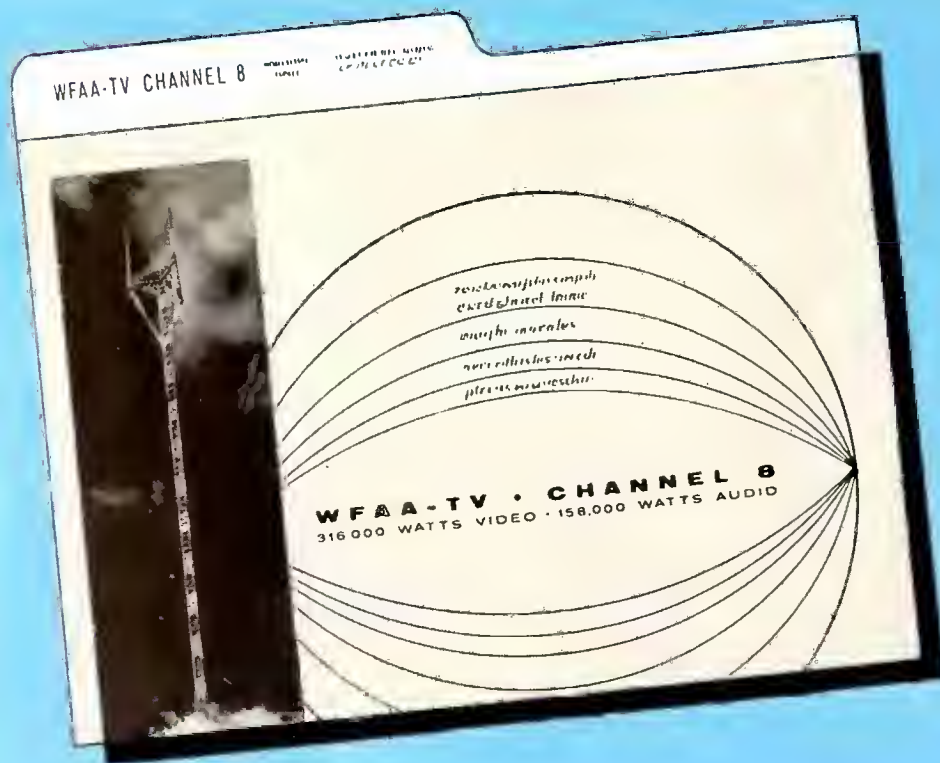


Cole McMartin



**NOW! FROM ATOP TEXAS**

# **WFAA-TV Delivers a Fabulous New Selling Punch...to the DALLAS-FT. WORTH Market!**



Tear out coupon and mail

MAIL TO:  
WFAA-TV  
3000 Harry Hines Blvd.  
Dallas, Texas

Yes, please send me WFAA-TV's new "Market Facts" folder.

Name \_\_\_\_\_

Title \_\_\_\_\_

Firm \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Better start throwing away all your old facts and figures on the DALLAS-FORT WORTH market. When the switch was pulled on Texas' TALLEST man-made structure, the entire concept of what an advertising dollar can deliver in this double-barreled market was knocked into a cocked hat.

## **COMPARE OLD "B" AND NEW "B" COVERAGE AREAS:**

19.7% increase in retail sales! 28.8% increase in population! Almost a HALF BILLION DOLLARS increase in Effective Buying Income!

But that only begins to tell the story! Available now is WFAA-TV's new "Market Facts" folder which will be sent upon request. It's one of the most complete, most useful compilations ever devised to bring time buyers up to date on the nation's 12th ranking metropolitan market!\*

(\*Based on retail sales)





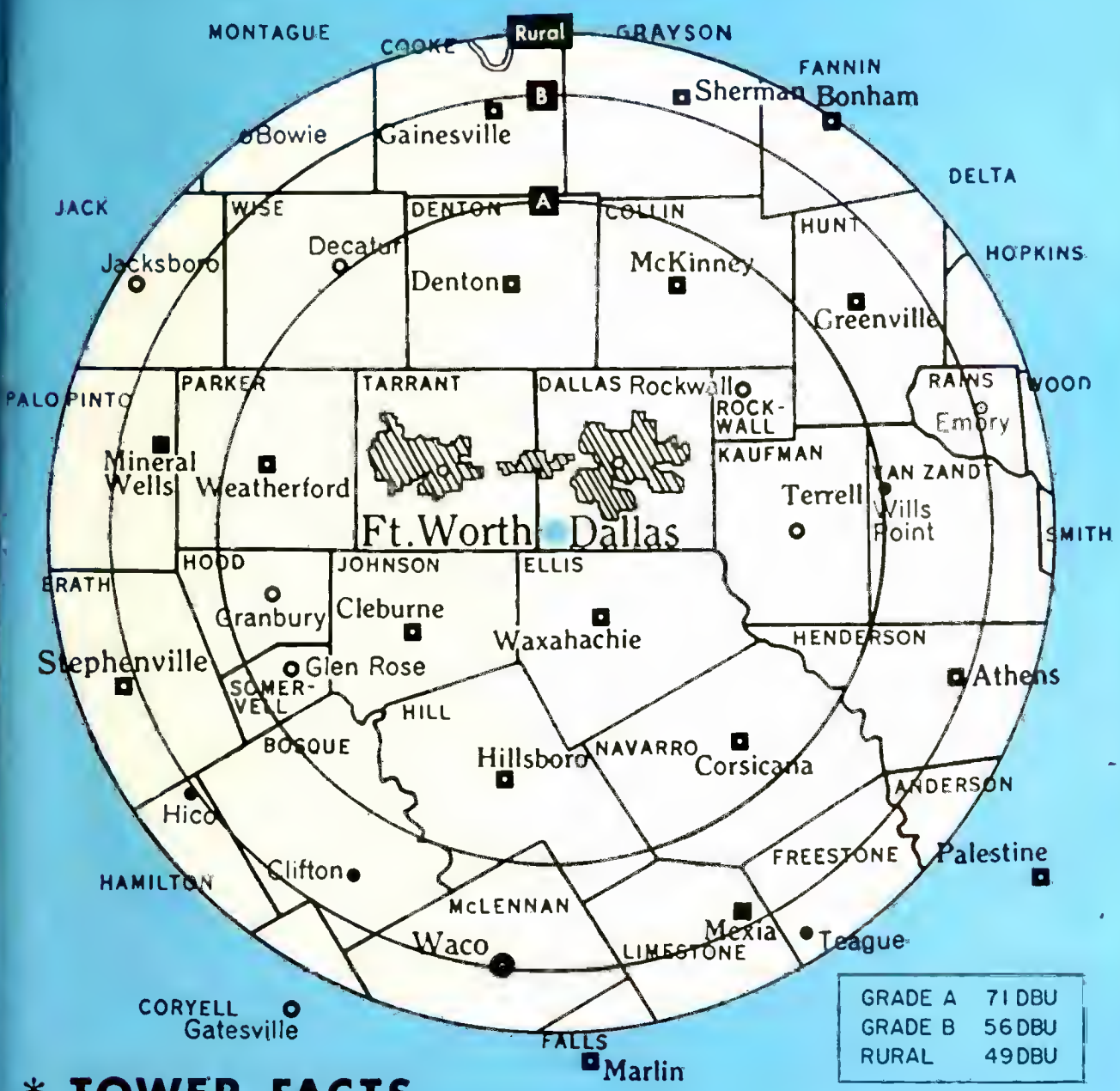
# ALLEST STRUCTURE\*

## A STATION AND A MARKET GROW IN STATURE

The new DALLAS-FORT WORTH market, as defined by "Television Magazine," covers 42 counties, including 3 in southern Oklahoma.

- ★ \$3,477,072,000.00 Effective Buying Power!
- ★ 42-COUNTY Population — 2,272,600!
- ★ 552,740 Television Homes!
- ★ \$2,582,192,000.00 Total Retail Sales!

This brings more people, more buying income, more retail sales into the WFAA-TV picture!



## \* TOWER FACTS

- ▶ 51 FEET TALLER THAN THE EMPIRE STATE BLDG.
- ▶ ENOUGH "STEEL" TO BUILD 320 AUTOMOBILES
- ▶ ENOUGH "PAINT" TO COVER 95 FIVE-ROOM HOMES
- ▶ ENOUGH "CONCRETE" FOR 5 MILES OF SIDEWALK.
- ▶ 1,521' high, including antenna
- ▶ 1,685' above average terrain

316,000 WATTS VIDEO • 158,000 WATTS AUDIO

Channel **8**



RALPH NIMMONS, Station Manager  
EDWARD PETRY & CO., National Representative  
Television Service of the Dallas Morning News



First in Viewers

First in Ratings

First in Service

First in Baltimore



WEEK AFTER

WEEK . . .

MONTH AFTER

MONTH . . .

YEAR AFTER

YEAR . . .

**WMAR-TV**

LEADS ALL OTHER

BALTIMORE

STATIONS



See ARB Ratings



SUNPAPERS TELEVISION, BALTIMORE, MD.

TELEVISION AFFILIATE OF THE  
COLUMBIA BROADCASTING SYSTEM

Represented by **THE KATZ AGENCY, Inc.**  
New York, Detroit, Kansas City, San Francisco,  
Chicago, Atlanta, Dallas, Los Angeles

## SPONSOR BACKSTAGE



by Joe Csida

### **Bob Foreman: Rare mixture of sales-show savvy**

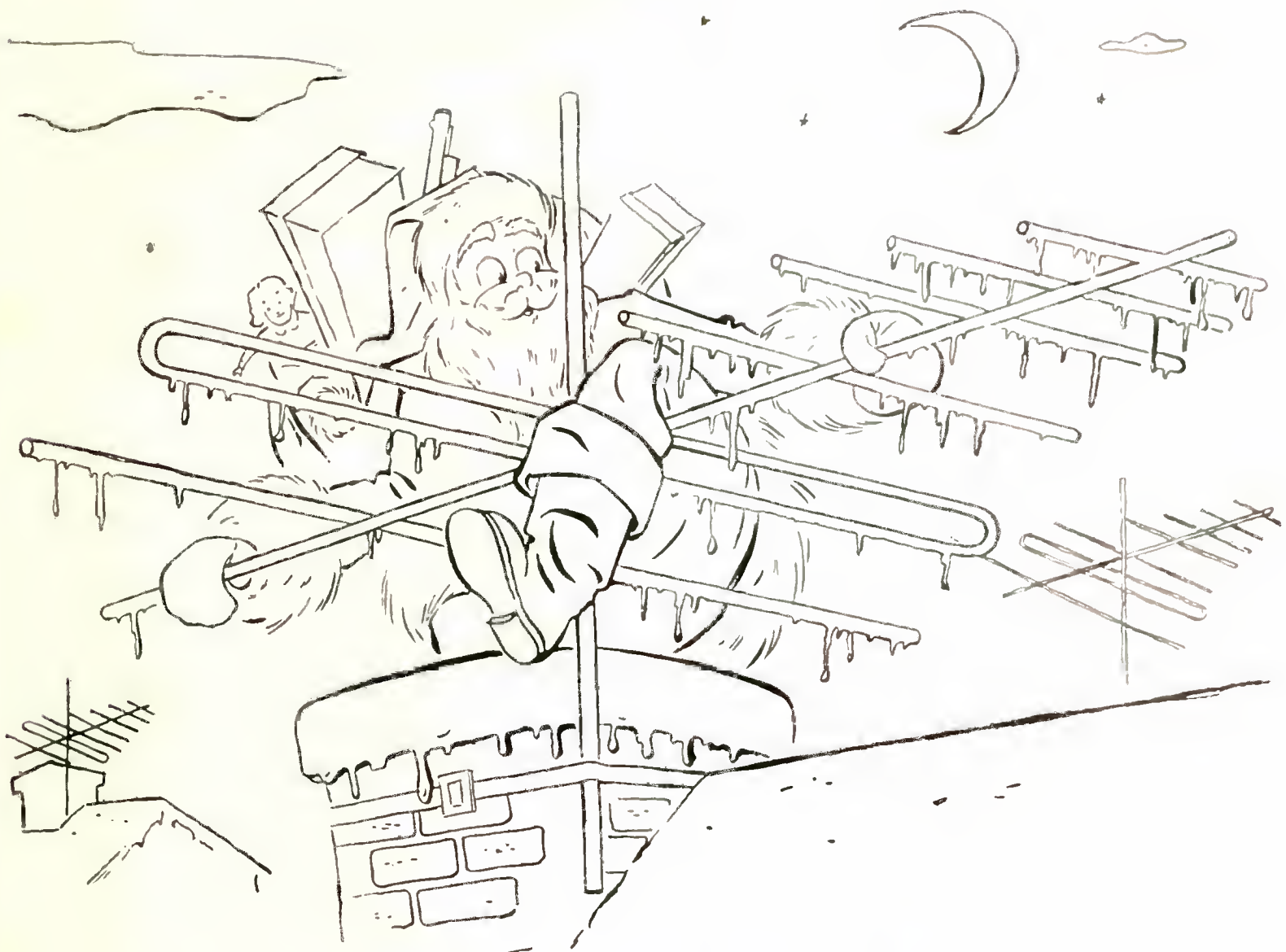
A season or so ago I had the pleasure of working from time to time with Bob Foreman. One of BBDO's clients, Vitamin Corporation of America, had bought Kathy Godfrey for presentation on the ABC TV network, and Bob moved into the picture on occasion. I was impressed then, with Bob's insight and analytical powers, first insofar as the show (as a show) was concerned, and secondly insofar as its values as an advertising vehicle were concerned. It seems to me that from the time of the first radio broadcast through today's super spectaculars, advertising agency men have had the not inconsiderable task of developing simultaneously in two directions. It has become more and more necessary for them to mature and grow as showmen, while never losing sight of any show's major function (from their standpoint): the simple yet intricate function of selling goods.

Psychologically and temperamentally these two capacities are somewhat contradictory, i.e., the average showman is not a very sound merchant, and the average seller of goods is not usually a creative talent. Over the years, nevertheless, a small group of agency men have managed by constant application and the hardest kind of work to become rather expert in both these directions. Bob is certainly one such agency man.

Life in our industry being what it is, I hadn't managed to get together with Bob very frequently, but a week or so ago (as this is written) we finally made it for lunch. Eddy Arnold was along, and the conversation naturally enough ran to a discussion of various shows, not only on radio and tv, but in legit, films, virtually the gamut. Since Bob does a regular piece here in SPONSOR himself, I hesitate to elaborate any of the points he made in our luncheon discussion for a column of my own. (I'm sure, Bob—come deadline time—is frequently faced, as I am, with the what'll-I-do-it-on this time dilemma).

Suffice it to say, then, that Bob makes it his business to catch most of the excellent theater which hits our Broadway stage. He stays even with the best of Hollywood's theatrical film product. He is precisely up-to-the-minute with the newest tv fare, daytime or nighttime. He is keenly aware of the non-show problems, which constantly evolve and grow to make sound advertising usage of the broadest media ever more difficult. He clearly appreciates great performer tal-

(Please turn to page 79)



## looking for coverage ?...

look to wfmy-tv!

It's a Merry Christmas and happy jingle bells for every cash register in the Prosperous Piedmont section of North Carolina and southwest Virginia — especially for those distributors that look to WFMY-TV.

Thanks to WFMY-TV's coverage of the Prosperous Piedmont every day is Christmas in the 46 county area of the industrial South. With full 100,000 watts of power plus *basic* CBS coverage of more than 2 million potential customers, you get Christmas-like sales and profits year-round.

To hear your cash register jingle year-round in this \$2.3 billion market, call your H-R-P man today.

**wfmy-tv**  
*Channel 2*

GREENSBORO, N. C.

Represented by  
Harrington, Righter & Parsons, Inc.  
New York — Chicago — San Francisco

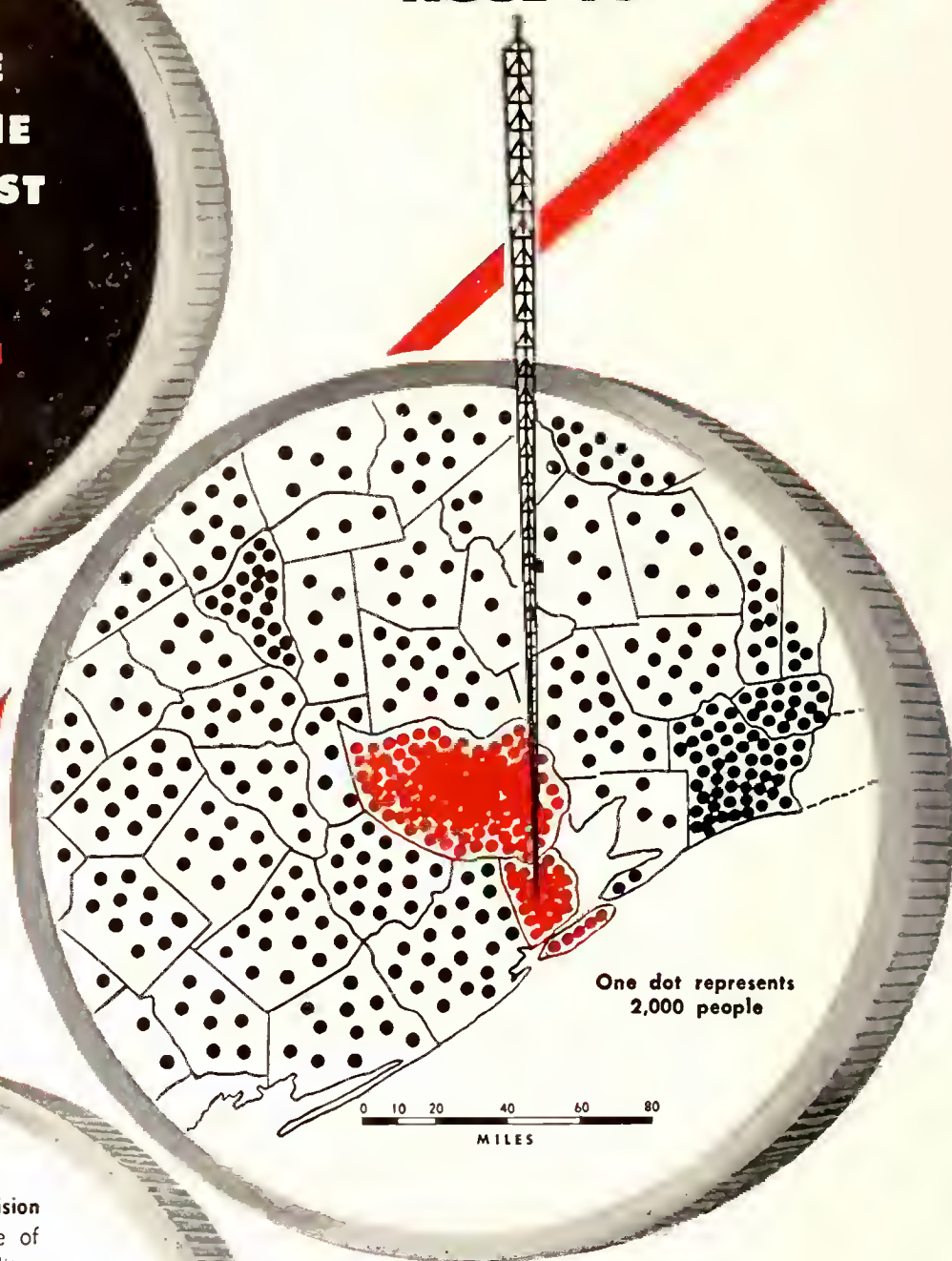


Now In Our  
Seventh Year



**YOUR DOLLAR  
BUYS COMPLETE  
COVERAGE OF THE  
ENTIRE GULF COAST  
MARKET ON  
KGUL  
TV**

**KGUL-TV**



The Texas Gulf Coast **Television Market** is nearly twice the size of the Galveston-Houston Metropolitan market alone.

	<b>Galveston-Houston</b>	<b>Gulf Coast TV Market*</b>
Families	333,000	544,800
Income	\$2,075,371,000	\$3,076,812,000
Sales	\$1,347,228,000	\$2,091,153,000

KGUL-TV — the CBS Basic Affiliate for the Gulf Coast Area — **completely** covers the fastest growing major market in the country.

More audience every day means your advertising dollar buys more... every day on KGUL-TV.

\* Measured by  
Research Department  
of Television Magazine

Represented  
Nationally by  
CBS Television  
Spot Sales



**GULF TELEVISION  
COMPANY  
GALVESTON,  
TEXAS**

# 1955:

## A PIVOTAL YEAR

The year was one of starts and stops, great plans, hesitant implementation. A year that marked a turning point, a year that held great portent for the future, a year that said, in effect, the course is plotted, let's act. There was indecisiveness on some fronts, great activity on others. Here are . . .

### 1955's MOST IMPORTANT TV-RADIO DEVELOPMENTS AS SEEN BY SPONSOR EDITORS

- NEAR RECORD number of accounts, most of them heavily in air media, changed agencies. Changes further heightened marketing emphasis at major agencies with big shops offering expanded services to the advertiser. The impact of television on sale of goods undoubtedly was major factor in speeding arrival of the marketing revolution.
- FCC FACED with banging headaches with tv allocations, uhf and fee tv problems waiting for remedies. FCC considering steps to give tv more stations and relieve plight of uhf broadcasters. Issue is of prime importance to admen who have to wait in line for desirable time in many markets. FCC heard proposals from supporters and foes of fee tv, foes including most broadcasters. Admen patiently eyed battle.
- SPOT RADIO continued weathering storms created by rapid rise of tv with clear signs there won't be sharp decline which has characterized network radio in recent years. Local boom gave strong evidence of medium's continued attraction for advertisers.
- LONG SHOW in network tv made big strides with CBS TV expanding number of over one-hour shows following NBC TV's introduction of long show emphasis last year. It was apparent that over one-hour shows could now be considered part of norm in network tv programming with public settling down to and liking the spectaculars.
- ABC TV MADE major progress in becoming strong third network, ending a situation in which advertisers were limited for practical purposes to two major entities in purchase of big national network audiences. Progress pleased affiliates battling top nets.
- COLOR TV, while only beginning, marked progress in actual sale of sets, began to grow in public prominence as NBC TV added color programming heavily to 1955 schedule with CBS TV adding color shows, too. Most agencies were waiting for greater set count before including use of color tv as a major part of commercial effort.
- NETWORK RADIO underwent major programming overhaul with NBC and ABC introducing long shows consisting of short and varied segments and sold on a participation basis. MBS and CBS, while keeping their programming changes on a more traditional basis as far as programming length was concerned, also emphasized sale of short segments on flexible basis. Incipient QRG taking short segment tack also to speed sales.
- HOLLYWOOD MAJORS made their first big move into television with four companies now making tv shows under their own names: Disney, MGM, Warners on ABC TV; 20th Century-Fox on CBS TV. Programs included liberal promotion for studio's theater product. Public frowns at lengthy plugs forcing promotion re-examination.
- THE DILEMMA for film syndicators became more apparent. Top films came forth in a steady stream. The problem became more acute with each passing month: where to put them. Networks wanted no encroachments on prime time, neither did stations. Syndicators probably will seek solution in better relations with nets and stations.



**Advertising expenditures soar 25% to top billion**

**mark despite what amounted to new "freeze" in station growth**

# TV 1955: big spending, big program

## The big picture

Tv continued to exhibit lusty signs of growth in 1955. The medium hit the \$1 billion dollar mark in total advertiser expenditure, up 25% from the year before. (This includes time, talent and production.) Tv home saturation grew at a healthy pace with no evidence of any real slowing down.

The year ends with about 70% saturation and an estimated number of tv homes, according to NBC, at 33.5 million. The last authoritative figures on U.S. tv saturation date back to the Census study of June which came up with a figure of 67.2%. This compares with 59.4% in May 1954, when the ARF-Politz survey of radio and tv sets associated with U.S. households was made.

Tv set sales will probably hit about

7.7 million in 1955 and, according to one industry estimate, won't be much under that next year. James D. Secrest, executive vice president, Radio-Electronic-Television Manufacturers Association, predicted a 7.3 million figure for 1956 and he included in this figure an estimate of at least 250,000 color sets.

In one area, however, tv has come to a standstill. At the year's end, the total number of commercial video outlets—420—was no larger than the end of 1954. While a number of new stations came on the air, a number of uhf stations have gone off. Of the 150-odd "u's" which went on the air since FCC lifted the freeze on new tv stations in April 1952, fully a third have thrown in the towel. Some of the "u's" still on the air are floundering and some would-be uhf broadcast-

ers gave up their CP's without even trying. Meanwhile the FCC, with the problem of allocations thrown back in its lap, is restudying the tv picture. (The allocations issue will be discussed later in this report.)

The burning allocations issue has held up important station grants by the FCC. These grants would not affect materially the total number of stations but involve strategic "third v" grants in such key cities as Boston, Pittsburgh, St. Louis, Omaha, Miami and San Antonio. As such, they are particularly important to the network picture, particularly for advertisers now on ABC TV or thinking about buying the up-and-coming third web.

Naturally, the number of new tv markets for advertisers is not changed much over last year. As of 11 November, the total was 260, compared with 252 at the beginning of December 1954. The figure at the end of 1953 was 214, at the end of 1952 it was 75 and at the end of 1951 (the last pre-freeze year) it was 63.

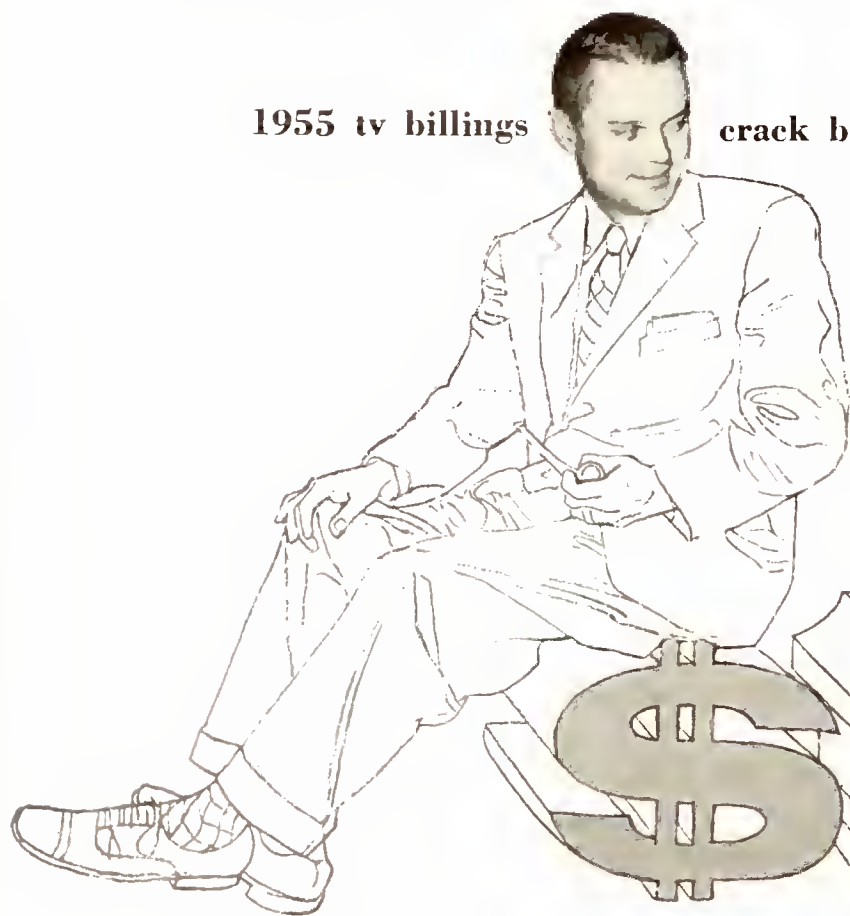
**1955 tv billings**

**crack billion dollar mark**

Oliver Treyz, president of TvB, sits on figure which represents what he estimates advertisers spent in video this year. About half of this went for network programing, the rest was divided fairly equally between spot and local

## Network tv

*Programing:* There will probably be no disagreement with the assertion that 1955 was a distinguished year for network programing at night. It was good enough to almost satisfy the egg-



# but no station growth

heads, who, while kinder in their program criticism, kept up a drumming attack on what they considered excessive or misplaced commercialism.

The year saw spectaculars firmly entrenched and a good deal of attention paid to one-hour live dramas, some of which proved to be gold mines for their writers when the stories were snapped up by Hollywood. The increasing attention being paid to writers of drama, as well as other program types, was both a tribute to their art and a realization that tv's devouring of talent made necessary a greater reliance on good material for the performers.

It was a good year for talent agents, too, with stars pulling down what one trade paper might call "much coin." The network battle for star names reached a high pitch with sponsors uttering their usual complaints but opening their pocketbooks all the same. In a number of cases over-the-budget deficits were borne by the networks.

The fierce network competition was evidenced in the tremendous number of program changes in the network lineups—well over 50 in all. Biggest casualty of the 1954-55 season were the situation comedies. There were over a dozen of these hitting the can-

cellation trail, about half of them on CBS TV.

A major program trend was the effort to hike ratings during the early hours of network option time. The strategy was to use the kids to bring in the entire family via programs popular with the younger set. ABC TV started this off last season with *Disneyland* and *Rin Tin Tin*. The shows proved successful enough to cause CBS TV to completely revamp its 7:30-8:00 p.m. weekday strip of shows for the 1955-56 season.

A key tactic in this program battle is the use of outdoor adventure shows. CBS TV threw in such shows as *Robin Hood*, *Brave Eagle*, *Sgt. Preston of the Yukon* and *Adventures of Champion*. While ARB ratings for November show an improved CBS TV position over the previous November, sponsor reaction has been less than overwhelming.

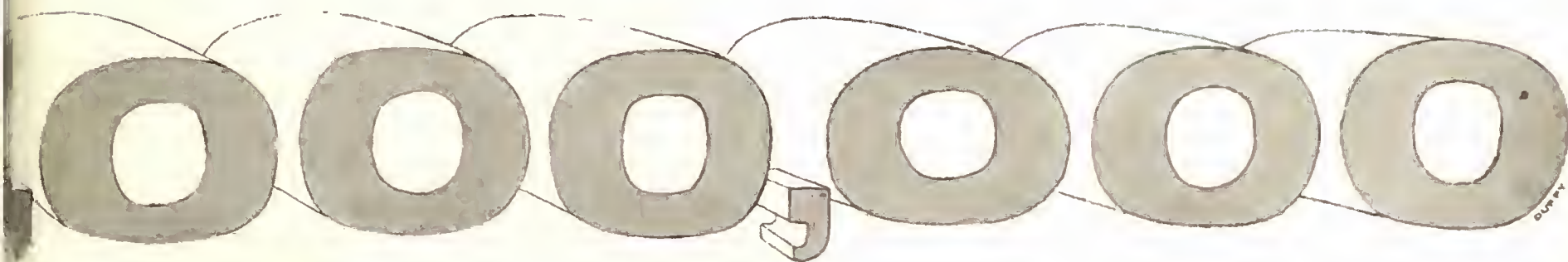
The interest in outdoor adventure spilled over into the so-called adult Western this season with ABC TV coming up with *Wyatt Earp*, CBS TV with *Gunsmoke* and NBC TV with the somewhat offbeat *Frontier*.

The use of youngsters to lure the entire family to the tv screen has also been accomplished in another program area. The format of Sadler's Wells Ballet presentation of "Sleeping

Beauty" on *Producer's Showcase* was clearly slanted toward the younger set. *Peter Pan* is another example. So is Max Liebmann's production of *Heidi*. All three examples, incidentally, were on NBC TV.

The new season saw a love match between tv and Hollywood. While it was a long time in coming, it is too soon to say whether this match will be consummated in a more permanent marital arrangement. ABC TV is the foremost cupid in this affair. Its success with *Disneyland* last season resulted in two additional studio tieups—one with Warner Bros. (*Warner Bros. Presents*), the other with MGM (*MGM Parade*). The latter show is back-to-back with *Disneyland* on Wednesday. CBS TV tied up with 20th Century-Fox, which is producing an alternate-week dramatic hour for General Electric.

In addition, ABC TV came up with a 90-minute feature film "spectacular" on Sunday, the fruit of a deal with J. Arthur Rank. It is the first regular program of feature films on any network and, as it turned out, is the forerunner of a similar Rank deal for daytime (more on this later). Finally, NBC TV showcased on its Sunday spectacular this season a movie premiere—Rex Harrison in "The Con-  
(Please turn to page 95)





**Four million set increase, provocative programing, new sales approaches help bolster radio's new-found belief in future**

# RADIO 1955: new look for networks

## Overall look

The interest in radio by the consumer was highlighted in 1955 by the heavy sale of radio sets. It looks like it will be a 14 million-set year, compared to 1954, when 10.4 million sets were sold.

The actual productive figures for this year through October came to 11,527,568, according to RETMA, which gathers figures for a large proportion of the electronics industry. This compares to a 10-month figure of 8,040,230 for last year. The increase was 43.4%.

Most of the increase was in auto radios, as might be expected in view of the fact that 1955 will be the auto industry's biggest year. The 10-month increase over 1954 came to 77%. Actual production figures for auto radios are: 1955, 5,631,747; 1954, 3,180,423. This year 83% of new cars were radio-equipped. In 1954 the figure was 81%.

While production figures are not sales figures, RAB reports that a close approximation of sales figures can be gotten by allowing a two-month lag between production and sales. RAB points out that radio set dealers do not keep large inventories, which is shown by the fact that factory production figures and factory shipment figures run pretty close.

What's happening to the new radios? Are they replacing sets thrown out or do they represent new places to listen? RAB had Pulse study the subject during a six-month period ending in May 1955. It was discovered that

7.9% of the households studied created new places to listen during that period. In terms of sets bought, it was found that 71% of the sets represented new places to listen while 29% involved replacement purchases.

RAB estimates that the total number of radio sets in the U.S. was 121 million as of 1 July 1955. This is broken down into the following: 80 million in the home, 31 million in autos, 10 million in public places. RAB researchers guess that the total by the end of the year will be about 123 million.

Radio spending, aided by a sudden rush of spot business during the latter part of the year, ended up about even with last year, according to one authoritative research source who has just completed making estimates on the subject.

The researcher said he saw a good possibility that radio spending would increase a little in 1956 but added that it depends on a lot of factors, one of them being a continuation of this year's prosperous economy.

His estimates of ad spending in radio during 1955 were as follows: network down more than 15%, spot down about 2%, local up about 8%.

According to McCann Erickson estimates, 1954 spending in radio was as follows: network, \$114.5 million; spot, \$135.4 million; local, \$315 million.

## Network radio

*Programing:* Easily the network radio highlight of 1955 were the revolutionary program formats introduced

by NBC Radio and ABC Radio.

These changes covered every listening period except early morning time during the week, which is now a billings bonanza for local stations. NBC revamped its weekend and weekday periods, while ABC rearranged its weekday nighttime schedule.

The NBC and ABC approaches differed. NBC's *Monitor* and *Weekday* stresses (except for sponsored shows that remain unchanged within the over-all framework) the unexpected. Aside from local cut-ins and news there is little scheduling of programing. The NBC theory was that people don't tune in radio to hear any specific program any more but basically tune in to the station that appeals to them most.

ABC set up a definite schedule, which was the same each day of the week—in other words, strip programing. The schedule is composed of five-minute program units, grouped by subject matter into larger 25-minute units. (The other five minutes of each half hour was news.) Strip programing which is becoming common at night on all the networks, is considered necessary these days because it is easy for the listener to remember. The idea is that with most homes concentrating on tv programing at night, it is too much to expect them to remember specific programs on radio, too, for each night of the week.

At CBS Radio programing changes were less evident. Soap operas remain the staple of the web's daytime schedule and at night CBS Radio is selling its stars via strips, a development that

# Five-year surge for spot

started in 1954 and firmed up this year. Stars being strip programmed include Tennessee Ernie, Bing Crosby, Jack Carson and Amos 'n' Andy.

At Mutual, the "Companionate Radio" concept is being carried out via two daytime shows, *Stand By with Bob and Ray* in the late afternoon and *Storytime* in the late morning. The "Companionate Radio" idea, which is being carried out in various ways on all the networks, aims to reach individual listeners rather than family groups. It also undertakes to provide programing which people can listen to while doing something else. Like most radio programing today it is not demanding of the listener but rather provides a background to the listeners' non-radio activities.

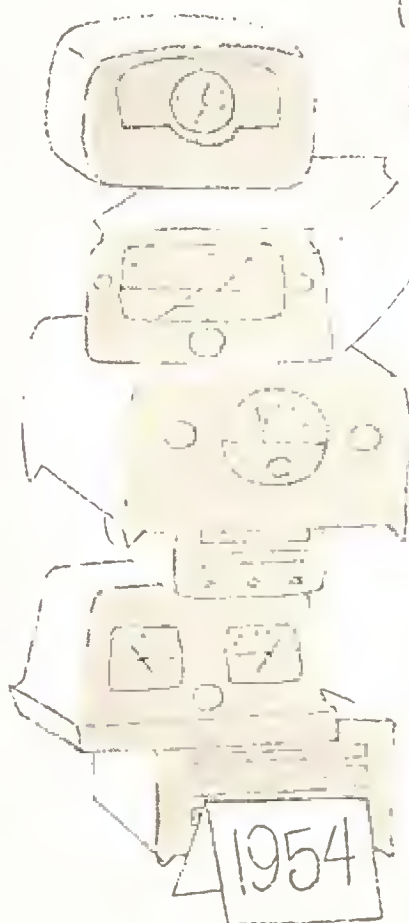
**Sales:** Programing for network radio in 1955 was closely related to the need for selling the medium through participations. This year it can be said more than ever that network radio is selling announcements rather than programs. There are exceptions to this, such as the *Woolworth Hour* on CBS and *Your Nutrilite Theatre* on NBC. But the small number of exceptions only proves the rule. In 1955 this trend became more evident on daytime, too. CBS' strong block of soapers, for example, are being sold more and more in segments, usually in the 7½-minute size.

ABC's five-minute nighttime shows are tailor-made for selling minutes to advertisers. While NBC's *Monitor* and *Weekday* do not have set times for program unit, sales flexibility is car-

(Please turn to page 98)

## 14 million sets sold in banner year

Kevin Sweeney, RAB president, perches on a representation of radio set production through October 1955, which is running 43.4% ahead of the same period last year, according to RETMA. Biggest jump was in auto radios; production 77% ahead of 1954, with 83% radio-equipped



\$2,000,000 client. See next page





# Will Pepsodent be spot radio's biggest 1956 client?

**Lever Bros. brand switches 50% of ad budget to saturation announcements**

**F**luoride-schmuoride—who cares as long as it gets teeth white?

Pepsodent, at least, is convinced that the public has finally had enough germ-killing, sweet-smelling, antibiotic dentifrices literally shoved through its teeth. So convinced, in fact, that it's betting an estimated \$4 million (its 1956 ad budget) that it's right.

About 90% (\$3,600,000) will go to broadcasting media, and the remaining \$400,000 to print.

Over \$2 million of this, SPONSOR estimates, will go for spot radio—making it one of the biggest spot radio campaigns in recent years and possibly the biggest spot radio campaign for a single brand in 1956.

Why spot radio?

Last spring Dr. Ernest Dichter of the Institute for Motivational Research “put the \$147-million dentifrice market on the couch and psychoanalyzed it,” says Account Supervisor Augy Becker of Pepsodent's agency, Foote, Cone & Belding. Dichter's research confirmed what Pepsodent and FCB executives had sensed: deep down, people just want white teeth.

True, in the past six years the therapeutic angle has had quite a vogue. Customers have been on an antiseptic orgy and many manufacturers are still frenziedly trying to keep pace with their fast-changing desires by coming up with a new additive every year or so. Ammonium ion, chlorophyll, anti-enzyme—now fluoride. It's gotten so, some of the brands now sell like new cars and household appliances, delivering a new model each year.

That's past, Pepsodent executives feel. Says Bill Scully, ad manager of the Pepsodent Division of Lever Bros., “We believe the public is ripe for a lighter approach.” The only question was format. The agency came up with the answer in the form of a jingle which, agency and client feel, simplifies Pepsodent's message *and* gets it across lightly. It's a two-line couplet (shown in the cuts opposite). Already being used in some markets, it will be the basis for Pepsodent's entire campaign during the coming year.

“Being a jingle,” Scully says, “it lends itself to audio impact primarily. That's why we're putting most of our budget into radio.”

“Of course, an aural presentation can be effectively presented on tv. too, but we're on tv already.”

“Also,” adds Scully, whose office on the 20th floor of New York's Lever House faces the new 24-story Colgate-



## REASONING BEHIND

## PEPSODENT'S \$2,000,000

## SPOT RADIO CAMPAIGN

**Why the light copy approach:** People are tired of medicinal copy for dentifrices stressing ecstasies of using chlorophyll, anti-enzymes and other additives, “are ripe for a change,” Pepsodent executives feel.

**Why radio:** Vehicle for light approach is merry jingle that lends itself to strong aural presentation on both radio and tv. Pepsodent is on tv already but radio offers less competitive pressures, chance to dominate medium.

**Why spot:** To maximize the impact of new slogan and jingle, Pepsodent is after frequency in selected markets with minimum overlap. And it wants to get its message across at a particular time of the day: early morning.

**Why early a.m.:** Mama buys toothpaste but papa, teenagers influence selection of brand. Pepsodent wants to get them all before they leave for work, school and in morning, when people are more receptive than at night.

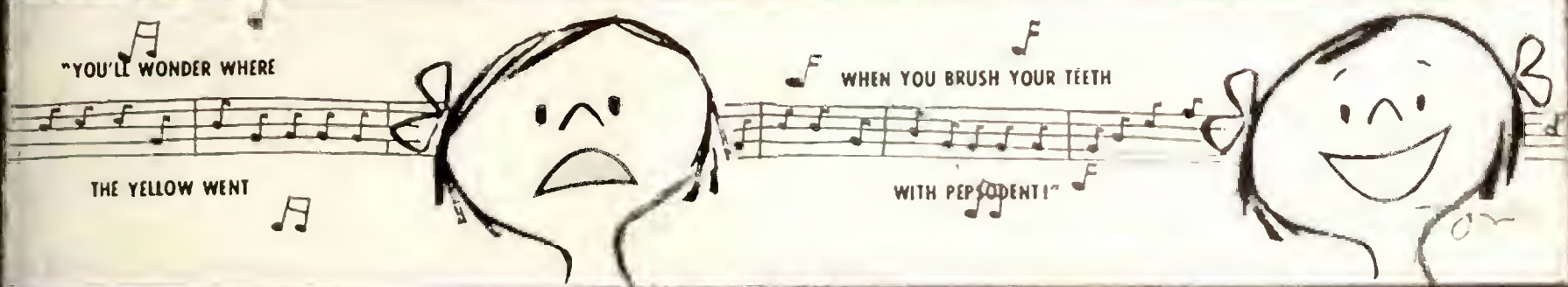


LISTEN, MR. DEALER, AND YOU SHALL HEAR

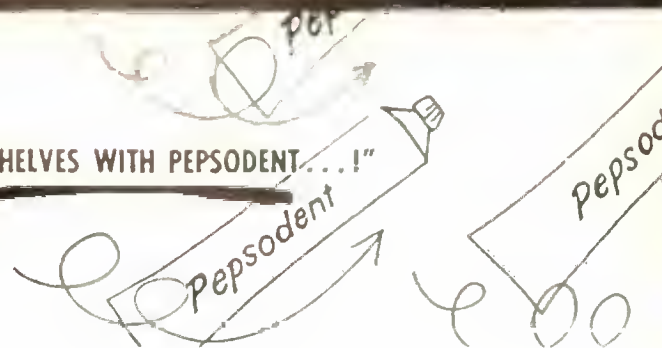
PEPSODENT'S MESSAGE FOR THE COMING YEAR!

HEAR IT ON RADIO! WATCH YOUR TV!

IT'S THE HAPPIEST CAMPAIGN YOU EVER DID SEE



"YOU'LL WONDER WHERE THE TOOTHPASTE WENT WHEN YOU STOCK YOUR SHELVES WITH PEP SODENT...!"



## NEW PEP SODENT ADDITIVE: THE LIGHT TOUCH

INSTEAD OF TALKING ABOUT MEDICINAL INGREDIENTS IN ITS TOOTHPASTE, PEP SODENT IS STRESSING WHITE TEETH. CARTOON STRIPS ABOVE ARE FROM FOLDER GIVEN TO DEALERS IN MASSIVE MERCHANDISING EFFORT TO ENLIST THEIR SUPPORT IN CURRENT SPOT RADIO AND TELEVISION SATURATION PUSH



◀ "Susie-Q," character created for campaign tie-ins, was introduced to dealers by singers (l. to r.) Cathy Johnson, Wyoma Winters, Elsie Rhodes. With them are T. E. Hicks, marketing v.p., and Pat Finch, sales mgr., Pepsodent Division

Palmolive Building four blocks south. "there are less competitive pressures on radio at the moment."

It's no secret, in any case, that 1956 is expected to be Y-Year in the dentifrice battle.

What factors will make it so?

Manufacturers have one more ingredient up their test tubes: money. Big money. Especially the top three, who have three-quarters of the market in their pocket. Marketing strategists, considering (1) the vast resources these giants have in the soap market, (2) their savvy absorbed through

rough in-fighting for their share of the market over the past quarter-century, and (3) their determination to expand their stake in the dentifrice market, feel sure the struggle looming directly ahead will make the efforts of the past few years seem like mere warmup skirmishes.

Says Pepsodent Sales Manager Pat Finch: "More dollars are going to be spent to capture consumers next year and 1956 looks like the biggest in advertising in the dentifrice field."

At the moment Pepsodent, with 10-12% of the market, is in third place

behind Colgate and Procter & Gamble's Gleem. Colgate, of course, is way out front with about 40% of the market. Gleem, after spending some \$15 million in less than two years, has zoomed into second place with 20-25%. Close behind Pepsodent, with about 10%, is Ipana, which was second before Gleem rocketed up.

Gleem's share, says an FCB ad man, for whatever consolation it may provide competitors, "is largely a composite of the hysterical crowd that buys all the new kinds of toothpaste (Please turn to page 88)





The product group at McCann-Erickson, recruited from seven divisions of specialists, meets at the inception of a campaign to hammer out the selling theme for the product. Pictured above is the Gem Razor product group. Left to right are: Jack DeWitt, art director; William Fricke, associate media director; William Frame, print media buyer; William Jayme, print media copy chief;

Donald LaVine, radio-tv copy chief; Dr. Virginia Miles, director motivational research; Helen Kaufmann, manager print copy research; Harold Graham, radio-tv account executive; (standing) Murray Roffis, radio-tv media supervisor; Charles Tanton, associate director marketing; Arthur J. Kemp, account service group supervisor; Robert David, account executive on Gem Razor account

**PART  
THREE**

THE  
ADVERTISING  
AGENCY IN  
TRANSITION

# The psychiatrist and the account executive

**Why marketing brought them together is the subject of this fictitious account of what is happening to the old-line account man in agencies today**

by Ben Bodec

*THE THIRD ARTICLE in what SPONSOR considers its most important series to date starts at right. Researched for months, it represents the thinking of the men who are guiding the needs of the marketing revolution in major ad agencies. While the role of the account man is treated lightly here, it does not reflect lack of recognition of his importance today. (For the more serious side, see 10 "musts" for the marketing era's account executive opposite.)*

**W**hat follows is not a transcript of something that's actually taken place. It's merely SPONSOR's way of rolling the end products of an inquiry it conducted into one big ball of conversational wax. The theme of that inquiry: how the marketing era is reshaping the function and status of the account executive and the account group supervisor.

The setting and the stream of consciousness techniques used here are only borrowed props. They are not to be taken as even suggesting an occupational hazard or contributing to the stock fables that have attached themselves to one of the ad agency field's most consequential and



hardworking strata. With that foreword, the curtain rises.

*The place:* an intimate-type office with a desk and chair, rows of shelved books, a couple of academic certificates on the wall and another chair located at the head of a long black-leathered couch. The couch and nearby chair are presently occupied.

*The characters:* a psychoanalyst and his "subject," an account executive.

*The time:* immaterial.

*The analyst speaks:* "Comfortable? We can now proceed. As you were starting to say when we broke off our previous analysis—then there came a drastic turn of events in your professional life. You go on and tell it in your own way and I'll try not to interrupt."

*Account executive:* "All right. Now, just fancy yourself an account executive—or an account supervisor."

"You've spent about 20 years in the advertising field. You've got a broad knowledge of the creative function. You've learned how to interpret the client's needs in terms of consumer selling through copy and media. You've saturated yourself, among other things, with what there is to know about television and radio as sales tools."

"You've mastered the complexities of agency procedure, the art of administering a sizable account, or group of accounts, and the knack of keeping both your client and your co-workers stimulated and happy. You've got a good record of performance and have earned a certain amount of prestige at your trade."

"Then—something separates you from your job. Or, you wonder why you were overlooked when the big new account landed in your shop."

"In the formalized custom of your field you make yourself 'available' for other agency pastures. You come in contact with people who make a business of recruiting personnel for key jobs such as yours in the bigger agencies."

"You learn through these sources—management consultants and executive employment agents—that the prime requisites for account men have changed. 'Sure,' they tell you, 'we're interested in a man with a sound advertising background, but, sorry, we're under instructions to focus our recruitment beam on men who've had experience as product managers, sales managers or general marketing executives for some big packaged goods manufacturer (say P&G or General Foods) . . . people who have been close to wholesaler and retailer channels.'"

"You're puzzled by all this, but then you recall a theme they've been featuring at recent ANA and 4A's meetings. Something about the 'marketing revolution' and the need for agencies to gear themselves to it. Like identifying themselves more intimately with the advertiser's over-all marketing picture through offering broader and more specialized marketing guidance and services. You put one and one together and you realize that your career has run right smack into the 'marketing revolution,' or vice versa."

*Analyst:* "You talk as though this were an unsurmountable upheaval."

*Account executive:* "It's not as bad as that, but before you can understand what this all means to me in terms of human as well as professional relations, I'll have to recall what it was like in the pre-marketing era, or the old days."

"In those days we were supposed to know all the answers by ourselves. We could exercise our own initiative and judgment on copy, layout, research, media and even on our

(Article continues next page)

## TO THE MOST FOR A SUCCESSFUL AGENCY ACCOUNT EXECUTIVE IN THE MARKETING ERA

*Profiled from employer-stipulated qualifications gathered by SPONSOR in interviews with management consultants and other services that recruit key personnel for major agencies in order of importance*

1. He must have a broad knowledge of marketing obtained as a product, brand, sales or merchandising manager for an outstanding manufacturer in the packaged goods field (for instance, P&G or General Foods).

2. He must have at his finger tips a mass of information about his client's product and market and how to take advantage of all the marketing-specialist supports available to him in the agency.

3. He must have a strong leaning for research and a trained capacity to analyze and evaluate the facts, after they've all been collected, and to translate his findings appropriately to the client.

4. He must be a good administrator and businessman, affable with people but firm in his purpose, decisive in his viewpoint and able to support his opinions with facts, logic, and felicity of expression.

5. He must be a pretty mature person and well integrated so that when he's under extreme pressure he can think straight and administer his job with maximum effectiveness and control.

6. He must possess a good deal of drive and a determination to succeed. At the same time he must be honest with himself and the people around him and not resort to rationalization when in error.

7. He must be capable of handling details, but at the same time capable of delegating tasks, and not function as a compulsive do-it-yourselfer. Also capable of creating ideas and judging the ideas of others.

8. He must have a diversity of cultural interests, such as music, art and literature, with this ultimate objective: a better means of communications with his contacts in business—not to mention socially.

9. He must have the intelligence, scholastic background, breadth of intellectual-recreational interests and appreciation of the finer things of living that will rate him among the "top 5%" of the population.

10. He must be personable, in vigorous health, possess the requisites for organizational advancement and happily married to a woman who helps him socially.



## Account supervisor's FUNCTIONS

*In marketing-conscious agencies today*

THE  
ADVERTISING  
AGENCY IN  
TRANSITION

(cont'd) ACCOUNT EXECUTIVE AND PSYCHIATRIST

- Participate in meetings of product group; market plans board, creative group, plans review board.
- Assume basic responsibility for integrating client policy and viewpoint with agency plan.
- Assume responsibility for long-range thinking about the client's business and reflect this thinking in his work with account executive and plans boards.
- Consult with business manager in the development of the master work schedules for all his accounts.
- Assume responsibility for client presentations and all major advertising plans.
- Give special attention to research requirements of each account under his supervision and furnish necessary leadership in these activities.
- Take lead in integrating publicity and public relations work with planning activities of the agency.
- Assume responsibility for reviewing all foregoing activities with the account executive and giving him counsel and guidance.

## Account executive's FUNCTIONS

*In marketing-conscious agencies today*

- Supply business manager with presentation deadline necessary to the development of work schedule.
- Prepare "start work" report for the product group.
- Participate in meetings of the marketing plans, creative plans and plans review board.
- Follow all activities on start work report with the production and traffic departments.
- Prepare presentations to the plans review board.
- After plans review board approval, organize all material to be presented to the client.
- Prepare written report following client review of presentation material.
- Maintain account book under over-all direction of service group head.

choice of radio shows. We went out and solicited our own accounts and if we picked up one we'd make sure that we ourselves handled it. When we decided to leave, we'd be in a position to take our own accounts with us. And often also the people that worked with us on the account.

"In those days we usually wrote our own advertising plan and presented the program personally to the client. We were a kind of law unto ourselves and agency management was something that took care of the bookkeeping and provided us with such services as art and research pools. Of course, we worked through a plans board, mainly for two reasons: policy determination and the sound practice of having a problem or project appraised by a group of varied specialists.

"Those were the days of the individualists in even the biggest of agencies. Those were the days when you could function as a rounded-out advertising man and when such creative giants as the O. B. Winters, the Bill Days, the T. F. MacManuses and the Lou Waseys ruled the roost in the big shops. Those were the days when the function of the agency was to concentrate at creating consumer demand—an era when MacManus crowed, 'Give me a pin and I'll create a business'—meaning that he could write copy of such persuasion that he'd create the consumer demand which would get the product on the counter or shelf—and not as a result of any of your so-called "marketing" gimmicks.

"And those were the days when you could count on close personal, and even family, relationships with the client. The president of the company was quite often one of the founders of his business and he took a direct interest in knowing as much about the man handling his account as the job he was doing."

**Analyst:** "An interesting bit of nostalgia, but how does this differ from the way things are today in personal stature, agency procedure and human relations? I'd like to be able to understand this whole picture."

**Account executive:** "In many, many ways. Basically, it's a complete reversal of the roles of top level management in the agency versus the account man. The philosophy that the majority of the agencies in the top 15 or so have apparently got around to is this, in a nutshell: In the marketing era you must have strong managerial direction with a corps of individual experts supplying the thinking, planning and general marketing strategy for the product. And, in addition to the traditional responsibility of preparing and placing advertising, the agency must now concern itself with how the product is displayed, promoted, merchandised and distributed.

"Let's roll this up into smaller pellets and see how that marketing era approach works:

"The account man—let's say in the very top agencies—now gets the benefit and services of from 10 to 20 individual experts, whose departments are often headed—especially in merchandising or marketing—by the best people that money can buy. These specialists all contribute to the planning of strategy, preparation and execution of the campaign, and they're referred to as a product group."

**Analyst:** "Yes, but where does the account man fit in?"

**Account executive:** "I'm coming to that, but I'll have to do it in stages.

*(Please turn to page 86)*

SPONSOR

# THE

# RTES

# WINNERS

**Syd Roslow draws 1956 Packard at society's annual Christmas party in New York. Welfare fund gains over \$9,000 as raffle sale sets record**

Including Jack Van Volkenburg, who won a year's supply of baby tale, 54 members and friends of the Radio & Television Executives Society got an early Christmas this year. They were the lucky ones who claimed door and raffle prizes at the society's annual yuletide get-together 14 December.

Some 800 crowded the grand ballroom of New York's Roosevelt Hotel for luncheon, cocktails, dancing—and the RTES welfare fund. More than 9,000 raffle tickets were sold, at \$1 a throw. Net proceeds go to the Listening Post and other charitable activities. Entertainment was provided by

Tex Antoine, who m.c.'d; Jane Pickens, who sang and led some community warbling; Ernie Kovacs, who recited the East Side version of "The Night Before Christmas"; and Jan August's orchestra.

Below are the names of the top prize winners and their loot.

**Sydney Roslow, Pulse Inc., New York,**  
1956 PACKARD CLIPPER

**Elizabeth Isaac, New York,**  
WESTINGHOUSE COLOR TV SET

**Edwin Jameson, NBC, New York,**  
MATCHED SET OF MacGREGOR GOLF CLUBS

**Carmela Priore, CBS Film, New York,**  
CBS-COLUMBIA 21" TV SET

**Robert Manby, General Teleradio, New York,**  
CROSLEY LEATHER GLEAM TOP 17" TV SET

**John Cavanagh, Great Neck, New York,**  
EASTMAN BROWNIE 8 MM. PROJECTOR AND CAMERA

**Sheldon Sackett, KROW, Oakland, Calif.,**  
BLACK FUR STOLE

**Hugh Halff, WOAI, San Antonio, Tex.,**  
VACATION FOR TWO AT RONEY PLAZA, MIAMI BEACH

**Carl Tillmanns, NBC, New York,**  
WELSH TERRIER PUPPY

**Dwight Martin, General Teleradio, New York,**  
BULOVA PORTABLE THREE-WAY RADIO

**Roger Pryor, FCB, New York,**  
MAN'S LONGINES WRIST WATCH

**Arthur Church, KMBC, Kansas City, Mo.,**  
HANNAH TROY ORIGINAL DRESS

**George Scaglione, Carlton House, New York,**  
WOMAN'S BENRUS WRIST WATCH

**Dorothy Marsh, Marsh Tours, New York,**  
SET OF LIONEL TRAINS

**The Katz Agency, New York,**  
MAN'S GRUEN WRIST WATCH

**J. Harrington, Harrington, Richter & Parsons, N. Y.,**  
WOMAN'S GRUEN WRIST WATCH

# HAPPY

# NEW

# YEAR



# What makes the radio-tv director run?

One minute he's racing after network time, next he's producing tv commercials yesterday



## THIS ANECDOTE IS APOCRYPHAL . . . AND THAT'S A TRIBUTE TO WIVES OF RADIO-TV DIRECTORS

This story didn't actually happen, but . . . doesn't it prove a point?

Dateline, Las Vegas, December 1955. Two women bump into each other outside The Flamingo. The brunette bursts into tears.

"It's a mess, isn't it?" says the Monroesque blonde, sighing.

"Awful," sighs the brunette, shrugging shoulders hopelessly.

"Mental cruelty, of course?"

"Of course. He's a wonderful man but I never saw him."

"I know what you mean, mine's a radio-tv director."

The brunette stopped crying. "Mine too," she whispered.

Within minutes, the two ladies were comparing problems, notes (and wires). And here's what they read:

"VIRGINIA CITY 25 NOVEMBER. MARY. STOP. DON'T GET YOUR IRISH UP. STOP. PRODUCER'S SCHED GOT LOUSED UP. STOP. WILL BE BACK DAY AFTER THANKSGIVING. STOP. LOVE, JACK."

"CHICAGO. 28 NOVEMBER. SORRY TO MISS OUR ANNIVERSARY. STOP. CLIENT MEETING DRAGGING. STOP. LOVE, TED."

**T**ime is the greatest problem of the radio-tv director:

- Time to spend with his wife and family (see anecdote left).
- Time on the networks for which he must constantly battle in a seller's market.
- Time discrepancies between East Coast and West Coast which reduce the audience potential he can deliver.
- Time commitments which others in the agency make for him so that he's constantly striving to deliver yesterday what takes till tomorrow.

As the radio-tv director's job has grown in importance within the agency, it has brought with it a series of new headaches. For example: the new production techniques continuously cropping up, which he must keep up with; research tools with which he must be familiar in order to evaluate his judgment and justify it to clients; complicated union and contract negotiations involving him and millions of the client's money.

To explore the current problems of top radio-tv executives fully, as part of its series on headaches of admen, SPONSOR interviewed a cross-section of radio-tv directors at top, medium-sized and small agencies.

Many of the problems are the same for all types of agencies. However, the title of radio-tv director frequently encompasses different functions depending upon the amount of billing within the department. In the large agencies, for example, the head of the radio-tv department is a combination showman and network negotiator above all. In the medium-sized agency he often becomes involved in decisions about spot radio-tv, doubles as media-man and buying supervisor. In the small shop, his functions would generally concern spot only and might include the actual buying of time.

It is true today, however, that the radio-tv director has more stature



within the agency regardless of its size than he has ever had before. Today it is not unusual for the radio-tv v.p. of a major agency to be as highly paid an executive as the president of the agency. Here his status, without exception, is that of a key figure on the plans board. Furthermore, it's not unusual these days for the radio-tv director to have greater control of a large air media account than the account executive.

Inevitably the growth of the radio-tv director's stature has brought with it a plague of new problems, along with the almost continuously increasing demand on his time. Here are the headaches mentioned most frequently by a representative sampling of radio-tv directors in agencies of all sizes:

**Network tv time problem:** It's no secret that it's tough to get network tv time. It's also no secret that the brunt of the responsibility for so doing rests with the radio-tv director these days, since network time is so intimately tied in with programming. When an agency decides upon a certain available time slot for its client, it must in effect also make a programming decision.

"This can be a pain in several ways," said a radio-tv director who recently made news by getting a choice time slot on a major network for a client who's a relative newcomer to the medium.

"Suppose you've got a pipeline to the hierarchy at the nets, and believe me every agency has feelers out and virtually a corps of spies working on the problem. All right, so you get first crack at some choice time, even though your agency isn't spending some \$30 million on that web (and that can be a sizable factor in getting an availability). Well, you may be forced to buy

a quiz show in that time period, when your client's got a service to sell that seems to cry for a dramatic show."

Said another radio-tv director: "Let's face it. Getting network tv time is based on something beyond the relationship of the radio-tv head with the network brass. If an agency has a client in a key network slot who could help the program ratings by shelling out bigger coin, or who might buy into the network's pet plan, the radio-tv man's hand is strengthened in getting another time slot that may be opening up. It's still a chess game, but the networks start with the whites."

One fact was agreed upon by all radio-tv directors interviewed by SPONSOR: Not only is his record in getting network tv time a major factor in the radio-tv director's relative strength within the agency, but it may even be the key reason why he does or does not keep a strong hold on his job.

**Battle with media men:** During the past year particularly this question has become a major problem at a number of top agencies, with jurisdictional battles raging. In a broad sense, this problem relates to the one mentioned above: the tightness of tv time. Here's how a veteran showman, now radio-tv director at one of the top 15 air media agencies, puts it:

"Time and programming are increasingly interlocked. For example, the choice of a syndicated film buy should be as much within the radio-tv director's orbit as choice of network programming. However, in a seller's market, the time buy often precedes the program choice and in a way dictates or limits it."

The implications of such a situation are obvious: The radio-tv director feels  
(Please turn to page 92)



**Network.** talent negotiations are key to radio-tv v.p.'s power in top agencies. K&E's Wick Crider (second from r.) discusses show with CBS TV's Hubbell Robinson (l. to r.), Ed Sullivan, CBS TV's Wm. Hyman, CBS TV's Jack Van Volkenburg, K&E's Don Miller. Meetings are perennial

Interpreting storyboards and riding herd on producers who film commercials is another radio-tv v.p.'s responsibility. Al Hollender of Grey likes to supervise actual filming himself

Studio and control room work is time-consuming, but important function for radio-tv director with large stakes in network tv. Above, Wm. Esty's Stan Lomas supervises show

## ADVERTISING HEADACHES

A series of articles designed to put in perspective the air media problems of:

- I. Timebuyers .....31 October
- II. Account executives .....14 November
- III. Ad managers.....28 November
- IV. Representatives .....12 December
- V. Radio-tv directors.....this issue
- VI. Station executives.....9 January





# Three months after tv: B&M sales are up 107%

**Following 26-week tv test campaign, sale of bean and brown bread products continues sharp rise over 1954**

**H**ow long can you coast uphill after dropping a tv campaign?

One company which has learned part of the answer is Burnham & Morrill of Portland, Me. In the third month after completion of its 26-week test tv campaign in Green Bay, Wis., B&M sales were 107% above the same month last year when there was no tv campaign or any other advertising.

Just how much longer can the results of its \$12,500 test on WBAY-TV continue to be felt?

No one will ever know because B&M shortly after the third month without tv decided to go back into the medium in Green Bay. The company is now using two announcements weekly on WBAY-TV's morning show, *Party Line* (via John C. Dowd, Boston).

While B&M had a natural interest in seeing just how long it could coast on the results of its test campaign, the desire to insure further sales increases outweighed scientific curiosity.

Results of the B&M tv test were reported openly in the pages of SPONSOR from the 7 February 1955 through 8 August 1955 issues. This was the first media test ever to be reported in the pages of a trade paper as it happened.

For the 26-week period of the test, B&M scored a 98% gain over the same weeks of the previous year when it used no advertising at all in the market. This was termed "unbelievable" by the client because Green Bay previously had been one of its most unproductive markets.

In the first month after the test ended, sales were 58% over the same month of 1954. Then, in the second month after tv, eyebrows really lifted in the Portland, Me., headquarters of B&M: Sales were 128% over the previous year. The third month sales gain of 107%, while down from the previous month, is still considered a remarkable testimony to tv's staying power.

It's the brown bread sales which show the biggest rise over the previous year. They're up, as the chart at left shows, 180 dozen over the previous year, a 300% gain.

The 27-ounce size of B&M beans this fall has shown consistently larger increases over the 18-ounce. This probably reflects the fact that repeat purchasers are inclined to seek the economy of larger-size cans. The 27-ounce size showed a 106% sales gain in the third month after tv compared with 88% for the 18-ounce size. (See 5 Sept. and 3 Oct. 1955 issues.) ★★ ★

## **B&M SALES 3RD MONTH AFTER END OF TV TEST**

(18 September-18 October 1954 vs. 1955)

Sales by dozens of B&M beans and brown bread at wholesale level

	18 oz.		27 oz.		brown bread	
	1954	vs. 1955	1954	vs. 1955	1954	vs. 1955
<b>AREA A (50-mile radius of Green Bay)</b>						
1. MANITOWOC, WIS.	60	0	45	50	0	0
2. OSHKOSH, WIS.	50	50	10	25	20	0
3. APPLETON, WIS.	90	100	60	75	40	150
4. GILLETT, WIS.	0	40	0	110	0	20
5. GREEN BAY, WIS.	190	530	190	375	0	50
6. MENOMINEE, MICH.	0	100	0	25	0	0
<b>TOTALS A</b>	390	820	305	660	60	220
<b>AREA B (50-100 mile radius of Green Bay)</b>						
7. FOND DU LAC, WIS.	0	50	0	15	0	0
8. STEVENS POINT, WIS.	0	80	0	50	0	0
9. WAUSAU, WIS.	40	50	15	0	0	0
10. NORWAY, MICH.	100	0	0	0	0	0
11. SHEBOYGAN, WIS.	60	110	47	30	0	20
12. WIS. RAPIDS, WIS.	0	0	0	0	0	0
<b>TOTALS B</b>	200	290	62	95	0	20
<b>TOTALS A and B</b>	590	1110	367	755	60	240



# WAYS TO MAKE RADIO WORK

*Capsule case histories proving radio's ability to move products*

Each case history tells a radio result story, one that will apply to your market in the coming year. The results are categorized and contain salient facts on objectives, costs and the results obtained.

*SPONSOR next issue will provide a similar listing for its*

## amusements cruises

SPONSOR: Geyelin, Inc. AGENCY: Ecoff & James, Phila.  
CAPSULE CASE HISTORY: *The client believed the tourist and travel section of the Sunday papers was the accepted medium for selling ocean cruises. With considerable skepticism he agreed to a campaign of six announcements a week on WCAU. The client's problem was to round up 2,000 passengers for five Bermuda cruises sailing late in the summer season. Within two weeks 1,000 inquiries were received as a result of this advertising. They were amazed by their radio advertising results. The cost: \$300 per week.*

WCAU, Philadelphia PROGRAM: Announcements

## amusements dancing

SPONSOR: Fred Astaire Dance Studio AGENCY: Direct  
CAPSULE CASE HISTORY: *When a new Fred Astaire Dance Studio opened in Dayton, the main advertising effort was not made with radio. Despite the fact that only two one-minute participations were used on the Betty Ann Horstman show (Saturdays from 5:00 to 7:00 p.m.), the dance studio noted that "results were tremendous." For the \$25 the sponsor spent on WING radio advertising, the sponsor credited the station with producing 75% of the studio's initial business.*

WING, Dayton PROGRAM: Betty Ann Horstman, Participations

## amusements restaurant

SPONSOR: Island Tug & Barge Co. AGENCY: Direct  
CAPSULE CASE HISTORY: *So that their employees would have a handy place to eat, the Island Tug & Barge Co. built a distinctive restaurant from a converted ship's galley and superstructure. But the restaurant lost money because of low volume. Then the firm bought two announcements daily for a month on CJVI. In spite of the location—across a bridge, under two railroad tracks, amid shipyards—the restaurant got so much business the announcements had to be discontinued. Daily cost of the short-lived campaign: \$9.50.*

CJVI, Victoria, B. C. PROGRAM: Announcements

## amusements sightseeing

SPONSOR: Crystal Cave Co. AGENCY: Ad-Art Association  
CAPSULE CASE HISTORY: *To promote tourist interest in this natural wonder, the cave company bought one participation weekly for 13 weeks on the Hi Neighbor show with Ralph Collier, a daily program aired at 4:00 p.m. In the first announcement, which cost \$45, the company offered listeners a folder describing the cave and featuring a map showing the different routes to the attraction. More than 200 requests for the folders were received from the single announcement and requests continue to come in.*

WCAU, Philadelphia PROGRAM: Hi Neighbor



## RADIO RESULTS

### amusements theatre

SPONSOR: Martina's Waring Theatre AGENCY: Direct  
CAPSULE CASE HISTORY: *To advertise Cinemascope and The Robe this theatre—unlike all others offering the same show at the time (February)—bought 10 announcements on WRNY and only a 1" newspaper ad. The sponsor says the picture was shown on Thursday night, downtown night in Rochester and a "very poor night for neighborhood theatres." Yet sponsor's theatre had standing room only and biggest box office receipts in Western New York while other neighborhood theatres played to only half-filled houses. Cost: \$5.70 per announcement.*

WRNY-AM-FM, Rochester PROGRAM: Announcements

### amusements travel

SPONSOR: Olsen Travel Organization AGENCY: Gencliff-Breslich, Chi.  
CAPSULE CASE HISTORY: *Harvey Olsen, to boost his travel organization's all-expense tours to Europe, sponsored a 40-minute classical d.j. show. The show is m.c'd by Norman Ross Jr., who formerly conducted tours for Olsen, and is on Saturday mornings. This was Olsen's first venture in radio. During the first week, mail inquiries credited to the program brought in estimated business of over \$84,000. The cost of the program is \$350 per week.*

WMAQ, Chicago PROGRAM: Classical records

### automotive fuel

SPONSOR: Bob Stacey's Fuel Service AGENCY: Direct  
CAPSULE CASE HISTORY: *At the Beachcomber presides over The Beach House, a program specifically designed for the advertiser with a small budget. Clients can buy from one to five announcements a week. This client bought one announcement weekly and used his first 15-second flash announcement to advertise two small unpainted boats he had for sale. He immediately sold both boats for \$50 apiece. The flash announcement cost \$2.50, and was the only advertising he used.*

CHUB, Nanaimo, B. C. PROGRAM: The Beach House, Announcements

### automotive new cars

SPONSOR: Johnston Motors AGENCY: Direct  
CAPSULE CASE HISTORY: *This Plymouth Dealer bought CKWX's "New Car Package," consisting of 21 one-minute announcements, 15 eight-second I.D's and a 30-minute "on the spot" broadcast from the dealer's showroom. The campaign ran one week. No other advertising was used. All the new cars in stock—33—were sold. Additional orders and an excellent list of future prospects was also gained. The total cost was \$550; resulting sales volume about \$83,000.*

CKWX, Vancouver PROGRAM: Announcements

### automotive new cars

SPONSOR: Carlin Motor Co. AGENCY: Direct  
CAPSULE CASE HISTORY: *The Carlin Motor Co. decided to spend \$100 in one day on KTRI strictly as an experiment. The test day began quietly, but things got hectic quickly in the auto showroom. By late afternoon hundreds of people had come and gone. Fourteen cars were sold that day, and eight others in the following three days. Carlin found it didn't have enough sales help to handle the traffic. Impatient customers even wandered into competitors' lots. Commercials incorporated a straight sales approach. After using all media company feels no other \$100 ever did as much for them.*

KTRI, Sioux City PROGRAM: Announcements

### automotive rebuilt tires

SPONSOR: Central Tire Service AGENCY: Hopfer-Castleman  
CAPSULE CASE HISTORY: *Without even displaying a sign at the point of sale, Central Tire Service sold out its 15-day stock of 600 rebuilt tires in only five days. The only advertising used was the company's five-minute daily program, Date Book, on KLX. The tires sold for \$6.95, bringing in a total of \$4,170 for an advertising cost of only \$80. The sponsor had to change his announcement after five days because, after the 600 tires were gone, no more were available to the company.*

KLX, Oakland, Calif. PROGRAM: Date Book

### automotive used buses

SPONSOR: Los Angeles City School Bus System AGENCY: Direct  
CAPSULE CASE HISTORY: *The market for used school buses is slim, but KRKD sold 17 within two months for the sponsor. Copy stressed the do-it-yourself angle, suggested that anyone handy with a blowtorch, monkey wrench, and screwdriver could drive his bus to a site he selected and convert the bus into a hot house, work shop, boathouse, hot dog stand, or what have you. A total of 240 announcements were used, resulting in an average ad cost of \$62 per bus. Buses sold for about \$1,000 each.*

KRKD, Los Angeles PROGRAM: Announcements

### automotive used cars

SPONSOR: Homer C. Thompson AGENCY: Direct  
CAPSULE CASE HISTORY: *When Homer Thompson picked up 13 1953 Fords recently, he bought two announcements daily on Mutual's Major League Game of the Day over KDB. (This is a network co-op show which is sold locally.) Game of the Day was the only advertising he bought. Furthermore, Thompson was not offering discounts as large as those given in nearby Los Angeles for the identical model. Yet in two weeks' time all 13 cars were sold. Cost: \$100.*

KDB, Santa Barbara PROGRAM: Game of the Day

## automotive used cars

SPONSOR: W. C. Barrow Used Cars AGENCY: Direct  
CAPSULE CASE HISTORY: *Newspapers have long had the lion's share of used-car advertising, but listeners in Longview, Tex., have responded to the use of radio for same. The sponsor has been using a one-minute announcement daily in the Lunch Time with Uncle John show, allowing KFRO Commercial Manager John Allen to ad lib the commercials. Two cars are featured daily. In the course of a month, eight cars, grossing \$6,800, were sold at a radio time cost of \$156.*

KFRO, Longview, Tex. PROGRAM: Lunch Time with Uncle John, Announcements

## automotive used cars

SPONSOR: Pinney & Topliff AGENCY: Direct  
CAPSULE CASE HISTORY: *A local Dodge-Plymouth dealer, Pinney & Topliff, had an overstock of used cars. The firm bought a three-day package on KXO: one hour and 15 minutes on Thursday and Friday, broken up into five programs, and five hours on Saturday. The dealer himself, his sales manager and salesmen, were on the air in a direct broadcast from the lot, but most of the time was devoted to music. Fourteen used cars were sold over the three-day period; usually three or four are sold. The total sales amounted to \$18,600. Total cost of the radio advertising: \$210.*

KXO, El Centro, Calif. PROGRAM: Direct broadcast

## bank and loan general

SPONSOR: First Federal Savings & Loan Assn. AGENCY: Halvorson-Denis  
CAPSULE CASE HISTORY: *About five months ago the sponsor bought the 6:55 p.m. newscast on KOA six nights weekly at a cost of \$47.80 per program. In this five-month period, the sponsor has "enjoyed a full year's growth . . . and brother, that's successful advertising," E. M. Halvorson, of the agency, remarked. "This program," Halvorson said, "pulled immediate inquiries [and] caused our client to take a second look at night-time radio. . ."*

KOA, Denver PROGRAM: Newscast

## bank and loan general

SPONSOR: The Northern Trust Co. AGENCY: Waldie & Briggs  
CAPSULE CASE HISTORY: *The Northern Trust Company of Chicago had been using radio for 23 consecutive years as a goodwill builder. In that time the company had increased tenfold. In January of this year, the format of their program was changed. The show and commercials were revamped to cause people to listen more attentively—stereophonic sound was introduced with dramatic readings given by top actors and actresses. William H. Rentschler, Northern's ad manager, says: "The results have amazed us. We like the future of radio."*

WMAQ, Chicago PROGRAM: The Northerners

## bank and loan savings

SPONSOR: Fidelity Savings & Loan Assoc. AGENCY: Direct  
CAPSULE CASE HISTORY: *This savings and loan association, to induce more of the former, offered a "budget slide rule" on WKZO's Coffee Club. Rule pulls out to recipient's income bracket, tells what he ought to allot for food, clothing, entertainment, shelter, savings, taxes. Within three weeks of the starting date, 3,000 rules were given away at a cost of three cents each. During the same period \$106,000 in savings were added to the institution. Cost of the campaign was \$90.*

WKZO, Kalamazoo, Mich. PROGRAM: Coffee Club

## bank and loan savings

SPONSOR: California Savings AGENCY: Knollin  
CAPSULE CASE HISTORY: *California Savings appointed Knollin Advertising its agency on 1 September 1952 when the bank's total resources were a little over \$9 million. Now the resources are around \$13 million and, according to James C. Knollin of the agency, "the largest gains have taken place since we started on KEAR. Results continue excellent. Client reports that 'the money continues to pour in' and also that they have had a number of loan applications from KEAR listeners." Cost of 30 minutes daily is \$42 for time.*

KEAR, San Francisco PROGRAM: Candlelight & Wine

## cleaning shirts, suits

SPONSOR: 7 Hour Cleaning & Laundering AGENCY: Direct  
CAPSULE CASE HISTORY: *This laundering service offered to launder two shirts and clean and press a suit if a single button were lost. This "missing button" gimmick was advertised exclusively on WFBL. Four announcements a day were to run six days a week for a month. After three weeks and two days the cleaning store had to halt their campaign as the volume of business exceeded their capacity. The monthly cost: \$450. Another shirt finishing unit is on order which will enable them to handle the additional business.*

WFBL, Syracuse PROGRAM: Announcements

## cleaning storage

SPONSOR: Valet Cleaners AGENCY: Direct  
CAPSULE CASE HISTORY: *This sponsor boosted his door-to-door dry cleaning business by devoting his five-minute portion of the early morning show, Big Jim's Perk-u-lator, to the promotion of a gift offer. Customers were offered a polyethylene clothing-storage bag for every cleaning order of \$2 or more. After one month of exclusive radio promotion the routemen had 13,000 requests, 3,000 of which were from new customers. Total cost of the month's promotion: \$158.*

WFEA, Manchester, N. H. PROGRAM: Big Jim's Perk-u-lator



## RADIO RESULTS

### cleaning

SPONSOR: Henderson's Cleaners & Dyers AGENCY: Direct  
CAPSULE CASE HISTORY: *In keeping with the Canadian government's theme "have your spring work done in the slack winter months and aid unemployment," Henderson's cleaners ran a campaign in March for the cleaning and sterilization of pillows. A weekend "package" of six 30-second announcements and six 15-second flashes on a Sunday, Monday and Tuesday doubled the "pillow" business. For an expenditure of \$25.00 the sponsor took in \$95.00 in pillows alone, and the majority of orders were accompanied by dry cleaning business.*  
CKOV, Kelowna, B. C. PROGRAM: Announcements

### cleaning drive-in

SPONSOR: Baxter Careful Launderers & Dry Cleaners AGENCY: Direct  
CAPSULE CASE HISTORY: *Before opening a new drive-in laundry and dry cleaning store, the company arranged for radio announcements. Lewis A. Sperry, Division Manager of the Company, reports: "I have never before heard the response we got from that advertising. Over 50 people mentioned to us that they heard the advertising on WKBZ and many of them said they brought work in to try us because of it. While the number 50 isn't a large amount, it is significant." The campaign lasted nine days with a total cost of \$170.*  
WKBZ, Muskegon, Mich. PROGRAM: Announcements

### cleaning launderette

SPONSOR: West Street Washette AGENCY: Direct  
CAPSULE CASE HISTORY: *When the Washette opened last spring, it budgeted \$100 monthly for advertising, divided between newspapers and radio. William Hetherman, the owner, reports that "... we get greater returns from our investment in four half-minute radio announcements each week than we do from our newspaper advertising." He said that he found his \$100 monthly appropriation for advertising was not too high. And he has renewed for another year on WKNE, best testimonial possible for radio pull power.*  
WKNE, Keene, N. H. PROGRAM: Announcements

### cleaning laundry

SPONSOR: Pilgrim Laundry AGENCY: Direct  
CAPSULE CASE HISTORY: *The Pilgrim Laundry people did not feel their new "Fluff and Fold" service was gaining public acceptance, although they were advertising. They decided to try radio. Tom Brooks, a WSAZ morning personality toured their main office and plant to acquaint himself with the "Fluff and Fold" operation. A six-week campaign of 22 announcements each week, ad libbed by Brooks, so increased business that the announcements had to be switched to another service. The weekly cost of the campaign was \$92.84.*  
WSAZ, Huntington, W. Va. PROGRAM: Announcements

### clothing credit store

SPONSOR: Union Clothing Stores AGENCY: Direct  
CAPSULE CASE HISTORY: *A retail credit clothing store owner has discovered that he can use a radio show to build store traffic immediately. He sponsored a quiz program, in Spanish, which offered listeners small discounts on purchases for the correct answers instead of prizes. Three five-minute announcements at 11 a.m. on Monday, Wednesday and Friday for one week brought 446 customers into the store with the correct answer. The cost per show was \$8.65 or a total of \$25.95.*  
KCOR, San Antonio PROGRAM: Announcements

### clothing dresses

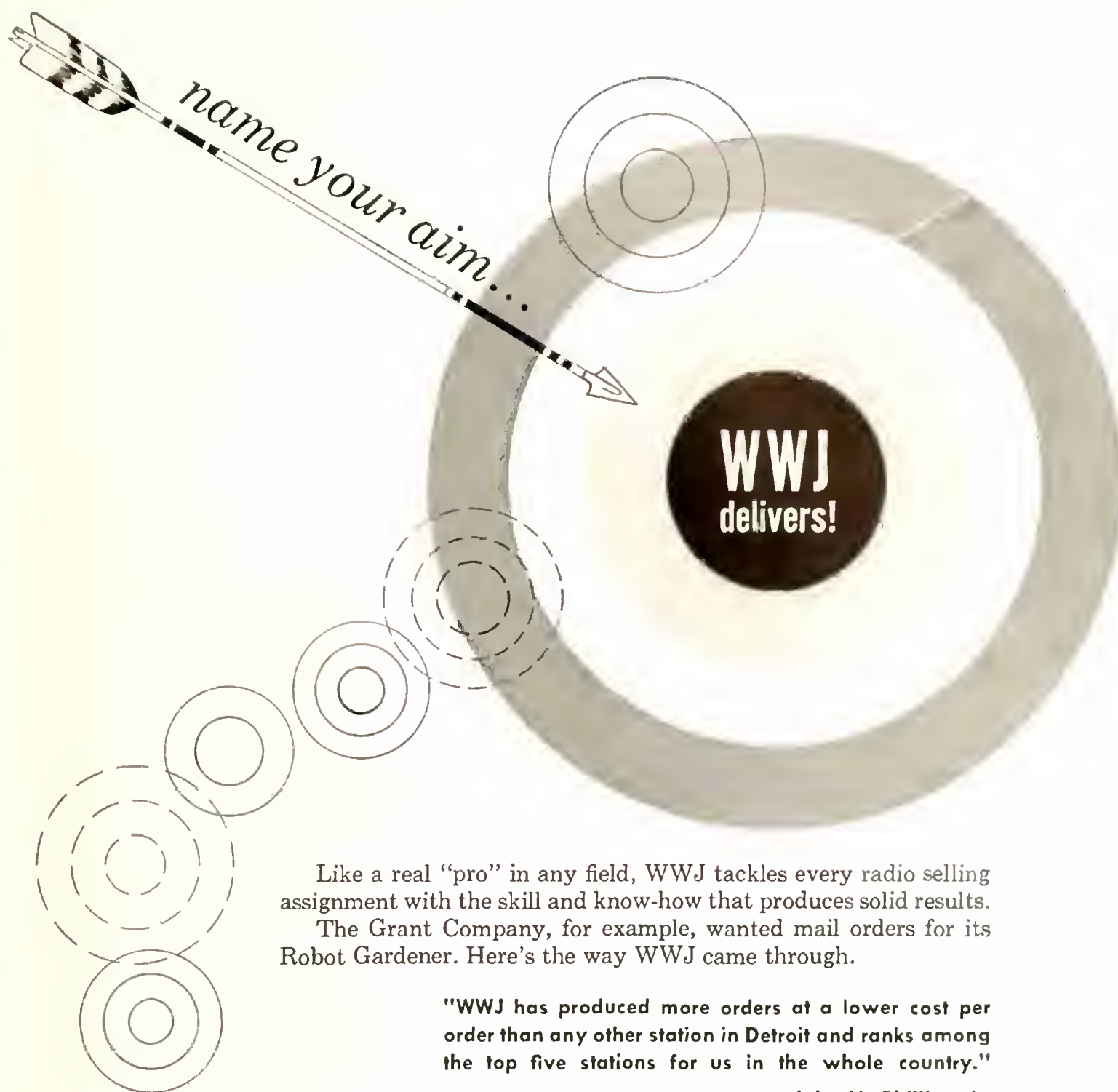
SPONSOR: Oslind's Shoppes AGENCY: Direct  
CAPSULE CASE HISTORY: *Oslind's Shoppes planned a sale with CFCF promotion manager T. M. Abrams, to move 2,000 dresses. Announcements went on the air at various hours for six days. After two days they had to reorder another 1,000 dresses. Three complete sell-outs in five days made it necessary to stop the radio promotion, as no more of the dresses were available. In several of the announcements "Oslind's girl Sylvia" was mentioned as the station's contact at the store. Thousands of customers in the shops asked to meet "Oslind's girl Sylvia." Each announcement cost \$21.00.*  
CFCF, Montreal PROGRAM: Announcements

### clothing dresses

SPONSOR: Dress-Eteria House AGENCY: Direct  
CAPSULE CASE HISTORY: *The sponsor signed for six participations weekly on the Steve Allison show (11:05 p.m. to 2:00 a.m.). After two weeks A. M. Knopf (of the Dress-Eteria House) wrote WPEN: "IT IS AMAZING! I would never have believed that a radio program in such a short period of time could do so much business. ... On the strength of the additional business plus the tremendous publicity we have received, this letter will advise you that we will continue our contract ... do not expect a cancellation at the end of 13 weeks. ..."* Cost: \$133.00  
WPEN, Philadelphia PROGRAM: Steve Allison Show

### clothing nylons

SPONSOR: Wilbar's AGENCY: J. O'Leary, Boston  
CAPSULE CASE HISTORY: *To advertise its annual "nylon carnival," Wilbar's in New Haven scheduled 39 announcements for the week. Newspaper and window advertising were also used. By the end of the week Wilbar's had sold 4,000 pairs of nylons, leading the other 27 stores in the chain. The store credits the radio advertising with at least 50% of its sales and has been a regular radio advertiser since it came to New Haven last year. The cost of the 39 announcements, which were heard throughout the day, was \$234.*  
WAVZ, New Haven, Conn. PROGRAM: Announcements



Like a real "pro" in any field, WWJ tackles every radio selling assignment with the skill and know-how that produces solid results.

The Grant Company, for example, wanted mail orders for its Robot Gardener. Here's the way WWJ came through.

"WWJ has produced more orders at a lower cost per order than any other station in Detroit and ranks among the top five stations for us in the whole country."

John M. Phillips, Jr.  
Phillips and Cherbo  
Chicago, Illinois

That's just one of the many success stories in WWJ's brimming files—success stories covering mail orders, over the counter sales, distribution, increased prestige for the advertiser and his product.

**Name your aim in Detroit. WWJ, a real "pro", will deliver.**

AM—950 KILOCYCLES—5000 WATTS  
FM—CHANNEL 246—97.1 MEGACYCLES



Basic **NBC** Affiliate

Associate Television Station WWJ-TV

WORLD'S FIRST RADIO STATION • Owned and Operated by THE DETROIT NEWS National Representatives: FREE & PETERS, INC.



## RADIO RESULTS

### clothing women's

SPONSOR: The Lerner Shops

Agency: Direct

**CAPSULE CASE HISTORY:** *To promote a new shop in Salt Lake City, the Lerner Shops organized a 15-week campaign. This was the first trial of radio for Lerner, a national chain. Lerner bought 60 announcements a week on KDYL and no other advertising. The sponsor said he would renew if the campaign produced results and he did—for 52 weeks. This marks the national firm's first solid entry into radio advertising, creates the possibility of a future trend toward radio use. Weekly cost: \$185.*

KDYL, Salt Lake City, Utah

PROGRAM: Announcements

### clothing women's

SPONSOR: Bon Kay Fashion Shop

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Once you get the gals into a women's clothing store, you can usually get them to buy more than they intended. In order to get them in and also get an idea of the effectiveness of the two one-minute announcement schedule he has daily on WDOK, the sponsor tried a radio special. With each sweater sale made, the store offered the ladies a French handkerchief if they mentioned that Norman Wain "pushed them through the door." A total of 125 handkerchiefs were given away. Daily announcements cost: \$24.*

WDOK, Cleveland

PROGRAM: Announcements

### dept. store drinking glasses

SPONSOR: Simpsons-Sears Ltd.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *In May of this year Simpsons-Sears Ltd. opened its second Canadian store in Nanaimo, B. C. Since then the store has offered a "radio special" periodically on CHUB as a test of radio. Nine announcements—all in one day—are broadcast (total cost: \$36.00) for each "radio special." No other advertising is used. To date the specials have included feather pillows, aluminum cannister sets, jockey shorts and drinking glasses. All have been completely sold out; the drinking glasses, for example, were sold out in 20 minutes—and 100 dozen were offered.*

CHUB, Nanaimo, B. C.

PROGRAM: Announcements

### dept. store dry goods

SPONSOR: Cookeville Dry Goods Assn.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Habits can be changed by radio. It's customary for the dry goods shops in Cookeville to close on Wednesday afternoons. This year the group of stores decided to remain open on the Wednesday afternoon before Thanksgiving. Not knowing what to expect, the stores bought air announcements to run only on Tuesday and Wednesday, spending just \$50. Every store in town reported brisk business. One store did five times the volume of business, another reported a volume seven times greater.*

WHUB, Cookeville, Tenn.

PROGRAM: Announcements

### dept. store food

SPONSOR: Koenig's Stores

AGENCY: Direct

**CAPSULE CASE HISTORY:** *"A Christmas family night," designed to show that a family could eat at Koenig's lunch counter for very little, was promoted on KSUM. Turkey dinners at 50c were offered from 5-9 p.m. and "Santa Claus sundaes" at 15c from 8-9. Store traffic during those hours: 2,897. Volume for the lunch department was \$243; for the rest of the store, \$787. E. E. Koenig, owner, writes: "There is no way of measuring the volume of good will secured here." Cost of the radio campaign was \$67. Campaign ran 48 hours.*

KSUM, Fairmont, Minn.

PROGRAM: Station Breaks

### dept. store shirts

SPONSOR: Leeds Shops

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Bob Udoff, manager of the Huntington Leeds Shop, put all his advertising eggs in one basket—and it paid off. Using participations (at a 13-time cost of \$9.50 each) on the Stan & Sam show, Udoff said "I have had numerous and continued successes in merchandising particular items. One of the most successful promotions was the sale of 600 T-shirts in a two-day period, advertised only on the Stan & Sam show. . . . I am highly pleased with the whole venture. . . ."*

WSAZ, Huntington

PROGRAM: Stan & Sam Show

### farming corn seed

SPONSOR: Traywick & Traywick

AGENCY: Direct

**CAPSULE CASE HISTORY:** *The sponsor bought a series of announcements on a 13-week contract to sell 5,000 bushels of corn seed. After eight weeks, however, the contract was canceled. Reason: The seed was completely sold out. Radio advertising expenditure was \$1,185, and gross sales totaled \$50,600. Traywick & Traywick has ordered 25,000 bushels of corn seed for next season, in anticipation of a new radio advertising campaign to top the one so successful previously.*

WBT, Charlotte

PROGRAM: Announcements

### farming harvester

SPONSOR: Pacific Tractor & Equipment Ltd.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *A \$1,500 forage harvester was sold as the direct result of a five-minute interview on CKOV's weekday farm series that cost the sponsor \$6.75. The feature, Around the Valley in Agriculture, is broadcast at 7:05 a.m. Radio time salesman High Caley conducted the interview. Pacific Tractor & Equipment utilized a particular show with a particular audience to move a particular item, pin pointing radio's selling power, says company official.*

CKOV, Kelowna, B. C.

PROGRAM: Around the Valley in Agriculture



# Tested Southern Recipe For Sales Success

By John Pepper and Bert Ferguson



Do you really believe that if you want something done, you should take it to the busiest person you know? That if you want maximum assurance of getting a return on your money, you put it on a winner? If you want to be confident of results from your advertising, you go by proof instead of prognostication?

All right, then. What we at radio station WDIA will say you're after is one of those "magic" recipes which turns out to have been soundly built on quality ingredients, thorough experience and understanding care. Should you be amazed at how it turns out? Well—we know what a man gets with WDIA, and sometimes we're amazed just the same.

**Ranks first:** Make sure you begin with the Memphis radio station that ranks first in all audience surveys, day and night—and has been doing it for four years: WDIA. This, remember, in a town with seven other stations, some of which have been broadcasting for over twenty-five years.

Now add the fact that this same WDIA is Memphis' only 50,000-watt station. WDIA made it to 50,000 from 250 watts, in just one leap. All the good reasons that were behind it might be summed up in just the one real reason: demand. There'd been a big place for WDIA. And WDIA filled it.

Then, still another element. Put in the fact that WDIA is the station regarded in its market of 1,230,724 peo-

ple as the *only* station. Their station. Certainly creates a unique position in this area. An outstanding one in the industry. So these are excellent ingredients in your sales success with WDIA.

**One-group specialty:** And there are others. The reason WDIA went from 250 to 50,000 watts—in an unprecedented move—is that WDIA was the first to recognize the Negro market, in the city that's first in the South in Negro population. Memphis' trade area is *forty percent* Negro. They had never been directly reached until WDIA set out to give them their own accents and rhythms, using only Negro announcers and music. To this day, no coverage approaches that of WDIA. Not only do these people keep WDIA tuned in all day and night—they are *proud* of WDIA. This feeling is what has spelled the difference for WDIA in power and audience ratings. It's what makes a sales message on WDIA *produce*.

**Big buyers:** To command this market is to let yourself in for a surprise. This is much more than a *good* market, even aside from its feeling about WDIA. We call it the "Golden Market," deliberately. This forty percent of Memphis buys according to a pattern all its own. They buy 53.4 percent of all women's hosiery. 50.3 percent of the mayonnaise. 60 percent of the chest rubs. 64.8 percent of the flour. This is no off-brand, country-store buying, but buying of better and fancier quality, if anything.

These folks will be making over a quarter billion dollars in 1955. They will spend *eighty percent* of it, on consumer goods and services. Their interest, activity and hopes must be centered on their homes, families and friends, and their own persons. They make the most of the day as it comes. And they sure know their national brands.

Now the "magic" of the recipe begins to be revealed. You have right here in

this area close to ten percent of all the Negroes in the entire United States, with their peculiar group habits here of buying. You have in WDIA the one medium in the entire United States—which this group overwhelmingly accepts. The effect of this remarkable combination on sales adds up to what aptly has been termed *hot*—not cold—figures. The totals may imply mere statistical respectability. It's the inference you can draw from that whips up your enthusiasm.

This recipe has done wonders for many famous advertisers, including

**Birdseye Frozen Foods, Stag Beer, Tide, Godchaux Sugar, Carnation Milk, Halo, Niagara Starch, Crisco.**

Wouldn't you prefer, though, to take a look at some firsthand material relating to your own particular kind of product? You can. It's simply a matter of taking a few moments to drop us a note of inquiry.

We believe the best hope of getting a good job done is with someone who's already doing a good job. That surest returns on your money come from a going concern, rather than one needing your help.

We believe it's only sensible to deliver the proof of the pudding *first*. Give you a taste of what you may expect. If it still looks good after that, you may want to make some prognostications yourself. Our own position is that with WDIA, the ingredients for sales success are very definitely here for you. And the know-how.

WDIA is represented nationally by the John E. Pearson Company.

*John Pepper*  
JOHN PEPPER, President

*Bert Ferguson*  
BERT FERGUSON, General Manager

*Harold Walker*  
HAROLD WALKER, Commercial Manager



## RADIO RESULTS

### farming hoists

SPONSOR: Harsh Hydraulic Hoist Co. AGENCY: Direct  
CAPSULE CASE HISTORY: A 13-week radio campaign provided valuable follow-up leads for the Harsh Hydraulic Hoist Co. Using early morning radio, the company scheduled five announcements per week. Announcements were geared towards arousing enough listener interest to request a booklet on hoists. Farmers were told that for 16c a day they could unload harvest and other farm products with the Harsh hydraulic hoist and a pick-up, trailer or truck. Company received 650 requests for booklets, sold six hoists at \$300 each.

KOA, Denver

PROGRAM: Western Breakfast Bell, Announcements

### farming tobacco

SPONSOR: Frozen Food Service AGENCY: Direct  
CAPSULE CASE HISTORY: Within 50 minutes after the first announcement on WDIVA, 244,000 tobacco plants had been sold by the Frozen Food Service. Orders for 210,000 more had been taken. On the next day 236,000 tobacco plants were sold. Five announcements were used during the two days—four before 6:00 a.m. on the Virginia-Carolina Farm Hour and the fifth at 1:30 p.m. on the Clyde Moody Show, a hillbilly feature. The total cost: \$16.75. Total result: 690,000 tobacco plants sold with five announcements.

WDVA, Danville, Va.

PROGRAM: Announcements

### farming tractors

SPONSOR: Manning-Westbrook Truck & Tractor Co. AGENCY: Direct  
CAPSULE CASE HISTORY: A single mention about a used tractor buy brought 30 walk-in inquiries to the Manning-Westbrook Truck & Tractor Co. The company, a local International-Harvester dealer, co-sponsors a 15-minute program of religious music three times a week. Program, Harvest of Hymns, has brought numerous advertising and sales promotion successes to the sponsor, company reports. Cost per program to Manning-Westbrook is \$4. Sponsor calls its radio advertising budget "the best money we ever spent."

WBAW, Barnwell, S. C.

PROGRAM: Harvest of Hymns

### food bakery

SPONSOR: Goodco Bakery AGENCY: Direct  
CAPSULE CASE HISTORY: When the Goodco Bakery decided to test radio's ability to sell baked goods, they bought two 50-word announcements a day scheduled between 1:25 and 1:30 in the afternoon. The test was called "Operation Sugar Cookie" as cookies selling for 30c a dozen were advertised over WKNE at 10c a dozen for the test. The result was an unqualified success for radio: By Wednesday of the test week the normal sale of 13 dozen had been far exceeded.

WKNE, Keene, N. H.

PROGRAM: Announcements

### food candy

SPONSOR: Kern Food Products AGENCY: Direct  
CAPSULE CASE HISTORY: Seabreeze Buttermints cost only 29c, but a nine-announcement-per-week schedule on WTVN boosted sales \$11,236 after a 20-week campaign. Total sales tripled those during a similar period without the use of radio. Cost was \$63 per week. As a result of this showing, the sponsor decided to return to WTVN and put his entire advertising budget into the radio campaign. Sponsor said the return was near fantastic for the high-volume, low-cost item.

WTVN, Columbus, Ohio

PROGRAM: Malcolm Richards Show

### food canned meat

SPONSOR: Burns & Co., Ltd. AGENCY: James Lovick & Co., Toronto  
CAPSULE CASE HISTORY: Sponsor signed for 10-minute segments, five times weekly, of CHUB's Treasure Chest and CJAV's Name the Famous, beginning last January. After three months at a daily cost of \$8.27 (time) plus \$10 (cash giveaway) on CHUB and \$7.29 (time) plus \$5 (giveaway) on CJAV, Burns & Co. reports that sales are up 100% in the Nanaimo area and up 75% in the Port Alberni area. The sponsor attributes the increase solely to the CHUB and CJAV programs.

CHUB, Nanaimo  
CJAV, Port Alberni

PROGRAM: Treasure Chest  
Name the Famous

### food chicken

SPONSOR: Piggly Wiggly AGENCY: Direct  
CAPSULE CASE HISTORY: Using five quick announcements on early morning radio, the Piggly Wiggly Super Market sold 500 pounds of chicken an hour after the store opened. Radio was only advertising used for market's Wednesday morning special. Announcements started at 7:15 a.m. At 8:30, when the doors opened, a large crowd was already waiting. By 9:30, when the last announcement was used, all the chicken had been sold. Store personnel were so busy they didn't have time to call WBAW to cancel last announcement. Sales amounted to \$145; announcements cost \$5.

WBAW, Barnwell, S. C.

PROGRAM: Announcements

### food dairy

SPONSOR: Darigold AGENCY: Rune Gorenson  
CAPSULE CASE HISTORY: To stimulate sales, the Darigold Co. participated in the Kayo Kashbox. Kashbox, programed in 10-minute sponsor segments during mid-morning, gives a riddle with daily clues. Listeners sent in a Darigold label with each answer. In one week KAYO received 10,857 "proofs of purchase"—letters with Darigold labels. In a 10-month period the show pulled over half a million labels. The cost of the campaign per week was \$220.

KAYO, Seattle, Wash.

PROGRAM: Kayo Kashbox.  
Participations

PACIFIC COAST ADVERTISERS reach far more people with Columbia Pacific than with any other Coast network. A full 30% more than can be reached with the second Coast network.

For the very best availabilities, call CBS Radio Spot Sales or **COLUMBIA PACIFIC**

*The West's Most Powerful*

**RADIO NETWORK**



Sources  
on request



## RADIO RESULTS

### food flour

SPONSOR: Quaker Oats Co. AGENCY: Clinton E. Frank Co.  
CAPSULE CASE HISTORY: *In an effort to increase sales for Aunt Jemima Self-Rising Flour in the New York area, the Quaker Oats Co. launched a radio campaign. With two daily programs on WWRL, Doc Wheeler's Morning Spirituals and Dr. Jive, in the afternoon (three 15-minute segments a week each), sales soared "considerably" in a year's time. Cost was \$250 a week. WWRL and the Quaker Oats Co. started a joint merchandising campaign using window displays, posters, counter cards and contests.*

WWRL, New York PROGRAM: Doc Wheeler's Morning Spirituals; Dr. Jive

### food frozen

SPONSOR: Seiler Foods Inc. AGENCY: Doremus & Co.  
CAPSULE CASE HISTORY: *After a four-month absence, this advertiser of quality frozen food specialties (most popular of which is clam chowder) resumed a schedule of 16 announcements weekly on four stations. After the first week back on the air, Seiler reported a 60% increase in radio-advertised products compared with a 15% increase in non-advertised products. Seiler's concentrates copy on one or two items at a time, now uses participations (mostly morning) in programs featuring local personalities.*

WBZ, WEEL, WHDH, WNAC, Boston PROGRAM: Participations

### food meat

SPONSOR: Hunk & Chunk Slaughter House AGENCY: Direct  
CAPSULE CASE HISTORY: *A WSPD salesman was trying to increase the Hunk and Chunk schedule of 16 announcements per week on Thursday, Friday and Saturday. The salesman was told the company wasn't even sure the announcements they had were doing any good. That weekend, without the client's knowledge, the salesman cancelled all 16 announcements. The following Monday the client reported he was sure the announcements weren't doing any good because his Friday and Saturday sales were \$1,500 less than they'd been the week end before. Now the client is convinced of the power of its schedule*

WSPD, Toledo PROGRAM: Announcements

### food meat

SPONSOR: The Meat Center AGENCY: Direct  
CAPSULE CASE HISTORY: *To advertise the change in ownership, The Meat Center bought a one-minute commercial on Thursday, Friday, and Saturday on WMIE's The Gospel Train. The show was aimed at the Negro audience of the South Florida area, offered watermelons for 10c apiece with each purchase of meat. By the end of the week some 650 customers specifically asked for the special. Sponsor commented that the campaign cost less than a once-a-week Negro newspaper ad he'd used and got far better results than expected. Cost of the three commercials: \$27.*

WMIE, Miami PROGRAM: The Gospel Train

### food sodas

SPONSOR: College Soda Shoppe AGENCY: Direct  
CAPSULE CASE HISTORY: *During an 18-week media test on WDVA, the College Soda Shoppe used no other advertising at all. The announcement schedule chosen was a one-minute announcement five times per week on the Night Train show, m.c.'d by Earl Stogner. Cost: \$182. Result: Business tripled over previous 18 weeks. Sponsor agreed that initial campaign was chance-taking measure but results more than proved value. WDVA sale in this unusual category, SPONSOR says, was excellent creative selling effort.*

WDVA, Danville, Va. PROGRAM: Night Train

### furniture general

SPONSOR: Smith Furniture Co. AGENCY: Ideas Inc.  
CAPSULE CASE HISTORY: *In order to check the effectiveness of its advertising campaign for its client, Ideas Inc. kept cost figures on the advertising done by the Smith Furniture Co. The agency discovered that gross business for three months of 1955 was 62% above the same period in 1954. The advertising that produced the jump was an announcement schedule on KLIF, Dallas. Cost of the productive announcement campaign for the three-month period was \$521.*

KLIF, Dallas PROGRAM: Announcements

### furniture general

SPONSOR: The Cole Furniture Co. AGENCY: Direct  
CAPSULE CASE HISTORY: *This sponsor has been advertising on WDVA since the station began operations in 1947. In order to run a check on the effectiveness of its advertising, the client offered a free gift to listeners who would drop in. The announcements ran before 6:30 a.m. Monday through Friday for two weeks and brought 2,400 people into the store, each of whom was given a yardstick. In addition to store traffic rising, sales climbed to an all-time high. Campaign resulted in advertising increase to six five-minute segments per week.*

WDVA, Danville, Va. PROGRAM: Announcements

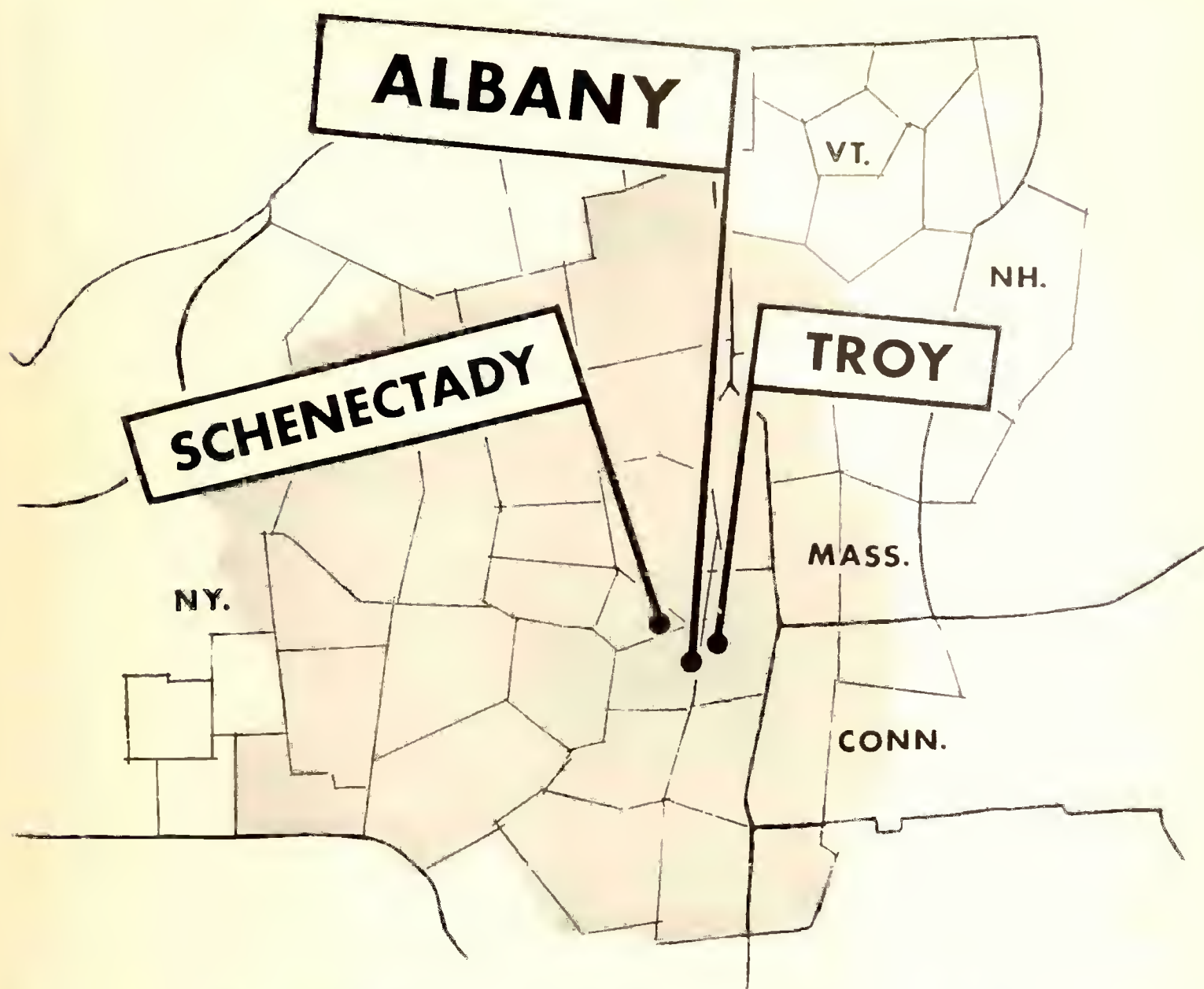
### furniture general

SPONSOR: Furniture Mart AGENCY: Murphy & Lang  
CAPSULE CASE HISTORY: *After having tried a variety of other advertising vehicles with little or no success, the Furniture Mart tried radio. The first buy made was a Gene Barry remote disk jockey show Monday through Friday from 2:30 to 3:30 p.m. Encouraged by the initial attempt, the sponsor then purchased a Saturday afternoon program from 2:00 to 5:00. The combination proved so powerful that business rose 30% from August 1954 when the schedule began. Weekly cost: \$520.*

WING, Dayton PROGRAM: Gene Barry

SPONSOR

**You reach more people...and sell more people  
in New York's Capital District**



**and in 33 counties of New York and New England**

**when you use** **WGY\***  
**the General Electric Station**

\*According to a recent study of radio homes by Alfred Politz Research, Inc.

Represented Nationally by Henry I. Christal Co.  
New York, Detroit, Boston, San Francisco, Chicago

*This ad appearing in Broadcasting Magazine, Sponsor and Broadcasting Year Book*



# SUNDAYS, MONDAYS and ALL WAYS WOLF

has a lion's share of audience

SUNDAYS (daytime)

32.6% ..... 1st Place

MONDAY  
thru SATURDAY

**WOLF**

Share of Audience

Mornings 8 A.M.-12 Noon	16.9% ..... 2nd PLACE
Afternoons 12 Noon-6 P.M.	33.3% ..... 1st PLACE
Evenings 6 P.M.-10:30 P.M.	29.7% ..... 1st PLACE

everywhere you go ...

MONDAY thru FRIDAY 9 A.M. to 5 P.M.

Barber Shops	50% (tie) ..... 1st PLACE
Beauty Shops	31% ..... 1st PLACE
Cleaners	23.1% ..... 2nd PLACE
Dentists	24.6% ..... 1st PLACE
Drug Stores	36.4% ..... 1st PLACE
Grocery Stores	47.3% ..... 1st PLACE
Service Stations	51% ..... 1st PLACE

**RATING for RATING • RATE for RATE**  
in CENTRAL NEW YORK it's

**FREE**

... Get the whole story covering home-auto-store listening, 4 and 8 year trends, TV operating hours, also new (October 1955) Business Establishments Survey. Included are the basic market facts on population, labor force, industrial work hours, automobiles, telephones, and monthly sales comparisons. Ask for your copy of The Syracuse Inside Story.

# WOLF

SYRACUSE, NEW YORK

National Sales Representatives

THE WALKER COMPANY

SPONSOR

## furniture general

SPONSOR: Wayside Furniture AGENCY: Direct  
CAPSULE CASE HISTORY: *The Wayside Furniture Co. began its current radio advertising last December—at the same time that it dropped all its newspaper advertising. Using nine announcements weekly (at a cost of \$75 weekly), John Hingle, manager, says he now “can point to facts in black and white which show that our sales have increased 30%. In fact, we’ll go further and say that one out of every four customers is the direct result of our radio advertising on WKBN. . . .”*

WKBN, Youngstown, Ohio PROGRAM: Announcements

## furniture tables

SPONSOR: Blackstone Corp. AGENCY: Direct  
CAPSULE CASE HISTORY: *To announce the close-out sale of its subsidiary, the Elite Furniture Co., this Jamestown firm decided on a special campaign of announcements and participations over a six-week period. Ad Manager James E. Peters selected radio “primarily to get penetration in an area encompassed in a 50-mile radius from all sides of Jamestown.” The results justified the expenditure 62 to 1: The tables sold brought in more than \$62 of sales revenue for every \$1 spent on radio advertising, Peters told WJTN officials.*

WJTN, Jamestown, N. Y. PROGRAM: Announcements

## gardening consultant

SPONSOR: John D. Lyon, Inc. AGENCY: Direct  
CAPSULE CASE HISTORY: *This spring the sponsor signed for two five-minute programs weekly at the early hour of 6:00 a.m.—but it signed somewhat reluctantly since it didn’t think a program at that time would reach enough home and gardener listeners. Results started coming in, however, on the very first day. The sponsor increased the schedule to three programs weekly and “. . . there has never been as much direct result from advertising as has been occasioned through these . . . programs,” John D. Lyon told the station. Cost: \$27.*

WBZ, Boston PROGRAM: New England Farm Hour

## gardening plants

SPONSOR: Cedar Ave Nursery AGENCY: Direct  
CAPSULE CASE HISTORY: *The Cedar Avenue Nursery bought a five-day schedule, but had to suspend announcements after three days to replenish stock. It took 25 10-second announcements over KBIF to produce what owner Joe De Lecce describes as “without a doubt the most successful advertising campaign I have ever had. From this advertising I have had the best run of business experienced since I have had my nursery.” The three-day campaign cost \$30.*

KBIF, Fresno PROGRAM: Announcements

## gardening plant food

SPONSOR: Enchanted Garden AGENCY: Lasker-Riesman  
CAPSULE CASE HISTORY: *Sponsor matched product to show it thought most likely to reach potential customer and had tremendous success. Enchanted Garden bought six announcements per week on early morning WEEI Country Journal between 3 June and 11 August. To bring the total up to 66 announcements for the balance of their contract they used 3 announcements a week. At the end of the campaign Enchanted Garden had received 788 orders; or just about 12 orders per announcement. Cost per order was 12¢.*

WEEI, Boston PROGRAM: WEEI Country Journal

## gardening rose bushes

SPONSOR: House & Garden Specialties AGENCY: Parker Advertising Inc.  
CAPSULE CASE HISTORY: *Figuring that if an early bird can catch a worm the ideal place to catch a gardener is on an early morning program, the sponsor turned to WCAU’s Sunrise Salute (6:30 to 7:00 a.m. Monday through Saturday) to sell rose bushes. Using three announcements the first week and six the second, the client sold a total of 283 rose bushes at \$3.98 each. Sales totaled \$1,426.34 as a result of the nine-announcement schedule that cost House & Garden Specialties \$375.*

WCAU, Philadelphia PROGRAM: Sunrise Salute, Announcements

## grocery products general

SPONSOR: Lewis Jones Grocery AGENCY: Direct  
CAPSULE CASE HISTORY: *This grocery launched a series of announcements on WDAK’s Cuzzin Al Show in June. It was so successful that by October Lewis Jones decided to expand his advertising, bought a schedule consisting of an hour and 20 minutes of solid time on Saturday mornings for the Lewis Jones Open House show. After the first broadcast, business rose \$500 above previous Saturdays; by the third week, it was up \$1,100. Since June, reports Jones, his over-all sales have increased 30%. His Saturday radio show costs \$60 a week.*

WDAK, Columbus, Ga. PROGRAM: Announcements; Lewis Jones Open House

## grocery products soap

SPONSOR: Knolar “Nola” Flake AGENCY: McKee & Albright  
CAPSULE CASE HISTORY: *After developing a new, larger-size package of soap flakes, the sponsor wanted (1) to get the new packages on grocers’ shelves, and (2) to get housewives to take the packages off the shelves. Two participations weekly were bought on Kitchen Kapers at a weekly cost of \$120. After 13 weeks, the president of Knolar said, “The Nola advertising on WIP has done the best job of any single advertising effort to increase Nola sales. It provided the extra distribution and extra push which was necessary to start our sales curve rising in this competitive market.”*

WIP, Philadelphia PROGRAM: Kitchen Kapers



...He Says You Should



## FREE & PETERS, INC.

*Pioneer Station Representatives Since 1932*

### **NEW YORK**

250 Park Avenue  
PLaza 1-2700

### **CHICAGO**

230 N. Michigan Ave.  
Franklin 2-6373

### **DETROIT**

Penobscot Bldg.  
Woodward 1-4255

### **ATLANTA**

Glenn Bldg.  
Murray 8-5667

### **FT. WORTH**

406 W. Seventh St.  
Fortune 3349

### **HOLLYWOOD**

6331 Hollywood Blvd.  
Hollywood 9-2151

### **SAN FRANCISCO**

Russ Building  
Sutter 1-3798

# LIVE With The Lady!

THE lady who selects cartons and cans and bottles from the shelves of her Favorite Store has an unbelievable number of suitors . . . and every one of them tries every trick in the book to persuade her to pick up *his* package.

The Colonel has observed that one of the best tricks of all is to practically live with the lady at home . . . to call on her again and again and again at times when she's in the mood to think about soap or soup, or whatever you sell that she buys regularly. Moreover, the Colonel has a carefully worked out selection of Plans designed to turn that trick through daytime television — where rates are low and feminine interest is high.

These Plans are neither difficult to achieve nor expensive to buy, *and it costs absolutely nothing to find out how they work.* Your Free & Peters Colonel would like to drop his hat in *your* office and show them to you.



## Representing VHF Television Stations:

### EAST — SOUTHEAST

		VHF CHANNEL	PRIMARY
WBZ-TV	Boston	4	NBC
WGR-TV	Buffalo	2	NBC
WWJ-TV	Detroit	4	NBC
WPIX	New York	11	IND
WPTZ	Philadelphia	3	NBC
KDKA-TV	Pittsburgh	2	NBC
WCSC-TV	Charleston, S. C.	5	CBS
WIS-TV	Columbia, S. C.	10	NBC
WDBJ-TV	Roanoke	7	CBS
WTVJ	Miami	4	CBS

### MIDWEST — SOUTHWEST

WHO-TV	Des Moines	13	NBC
WOC-TV	Davenport	6	NBC
WDSM-TV	Duluth-Superior	6	NBC
WDAY-TV	Fargo	6	NBC-ABC
WCCO-TV	Minneapolis-St. Paul	4	CBS
KMBC-TV	Kansas City	9	ABC
WBAP-TV	Fort Worth-Dallas	5	ABC-NBC
KFDM-TV	Beaumont	6	CBS
KENS-TV	San Antonio	5	CBS

### WEST

KBOI-TV	Boise	2	CBS
KBTB	Denver	9	ABC
KGMB-TV	Honolulu	9	CBS
KMAU-KHBC-TV	Hawaii		
KRON-TV	San Francisco	4	NBC



## RADIO RESULTS

### grocery products soaps

SPONSOR: Tidy House Products Co.

AGENCY: Buchanan  
Thomas, Omaha

**CAPSULE CASE HISTORY:** *The sponsor, a heavy regional air advertiser, made a premium offer on 74 radio and six tv stations for a period of 10 weeks. Listeners could get eight large food saver plastic bags for 25c and one box top from Perflex Super Cleaner. When the promotion was over and the result tabulated, the average cost-per-order was 39.18c. KMA led the field with a cost-per-order of 3.95c, about 10% of the average cost. Stations used 15-minute homemaking strip, as did KMA.*

KMA, Shenandoah, Iowa

PROGRAM: Edith Hansen

### home appliances clock radios

SPONSOR: Hill Tv and Radio

AGENCY: Direct

**CAPSULE CASE HISTORY:** *A man who was inclined to doubt that radio had any listeners at night—he's installed more tv sets than any other merchant in Hamilton—discovered that nighttime radio greatly increased his sales. He moved \$15,000 in merchandise in a three-day period following an offer on a two-hour request show. Announcements were made on the 8:30-10:30 p.m. program that new clock radios, valued at \$69.95, would be sold for \$30 with the trade-in of any old clock. Two days later 115 clock radios had been sold. Cost: \$225.*

CHML, Hamilton, Ontario

PROGRAM: Two-hour  
All Request Show

### home appliances radios

SPONSOR: Goodyear Service Stores

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Three Goodyear Service Stores used radio to announce the fact that they were giving away turkeys with every purchase of a GE Refrigerator. Morning and evening announcements Monday through Saturday in one week cost \$450. After all the turkeys were sold out, hams were given with the refrigerators and after all the refrigerators were gone, GE Ranges were pushed. In that week the sponsor took in \$26,000 and believes much of it was due to the radio announcements.*

WMIE, Miami

PROGRAM: Gospel Train "Cracker Jim"

### home appliances refrigerators

SPONSOR: B. F. Goodrich Store

AGENCY: Direct

**CAPSULE CASE HISTORY:** *In order to test radio as a medium for specific sales, the B. F. Goodrich Store manager placed an order for 18 announcements in three shows in one week. Six announcements each in Cuzzin Al, Dr. Jive and WDAKapers led to the sale of 11 Kelvinator refrigerators. The successful test cost only \$54 and resulted in the steady use of 20 announcements a week by the store since. No other advertising medium was used during the test week, allowing sponsor measuring tool in future ad campaigns.*

WDAK, Columbus, Ga.

PROGRAM: Announcements

### home appliances television

SPONSOR: Roche, Inc.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *During Roche's "Pioneer Days" promotion, the store sponsored a mystery tune contest on WSCR. In three days special operators handled more than 1,800 contest phone calls. The turn-out of customers for radios, tv sets and other appliances was described by the sponsor as "overwhelming!" Dubious at first of the results radio could produce, Roche now is a confirmed and regular WSCR advertiser, according to the station, ready for new radio promotions.*

WSCR, Scranton

PROGRAM: Freddie Chapman

### home appliances unit installations

SPONSOR: Mabee Plumbing Co.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *A guessing contest on radio pulled 17,312 prospects for the Mabee Plumbing Co. A 20-acre pumpkin field was selected and contestants were asked to guess the number of pounds to be harvested from it. Clues were displayed in the Mabee showroom and 78 announcements were run over WPEO. Cost was \$7.65 an announcement. After the contest the sales staff went to work on the mailing list compiled from the postcard answers. Months later, sales are still coming into the Mabee Co. for their kitchen installation units as a result of the contest.*

WPEO, Peoria, Ill.

PROGRAM: Announcements

### home appliances unit installations

SPONSOR: Dresser Equipment Co.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *A Hartford firm specializing in new and remodeled kitchens was a bit skeptical about radio as a source of leads. The product cost often ran into four figures and presentation was technically difficult. On the advice of the local station a test vehicle was selected: a program of good, classical music heard on Sunday afternoons. This had adult appeal and would be heard by men as well as women. The commercials were designed to be unobtrusive and personal. Result: Show produced many choice leads and sales.*

WDRG, Hartford

PROGRAM: Music of Distinction

### household blankets

SPONSOR: Crown Furniture Store

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Crown Furniture Store decided to test radio pull with a special Sunday morning telephone promotion on 90 blankets it had in stock. Store bought eight announcements for 7 November. Blankets sold for \$7.77 and were available for 77c down and \$1 a week. A number of special operators were placed in the store to take calls. By afternoon the 90 blankets in stock were completely sold out and 90 more had to be ordered from Atlanta. Store also opened 54 new accounts as a direct result of the radio promotion. The cost to sponsor was \$36 and netted company \$1,398.60.*

WKAB, Mobile

PROGRAM: Announcements



# IN GEORGIA...

**you can have your cake  
and eat it, too!**

*The*

# GEORGIA BIG 5...

**the station group that gives you all  
the *practical advantages* of a  
network...*plus all the local*  
*impact of home-town programming!***

You know the *intense* listener loyalty that stations command *locally*. You know the *strong dealer influence* that stations wield *locally*. Now you can have these *local* advantages of five long-established stations...PLUS time-saving network economies—with the GEORGIA BIG 5! Five leading stations in one buy... involving only *one* bill.

**Buy the GEORGIA BIG 5—  
get the added sales power of  
local merchandising support!**

The sale you start with your spot is *clinched* by the point of sale merchandising support supplied by each *Georgia Big 5* station. In addition you can count on a full array of selling aids: trade calls by station personnel who are your dealers' *neighbors*... trade mailings and tune-in announcements. Your Avery-Knodel man will give you full details!

#### **CHECK these important FACTS ABOUT GEORGIA**

In the two year period ending 1954:

- ☐ Georgia radio homes. . . . . UP 22%
- ☐ Georgia population . . . . . UP 17%
- ☐ Georgia automotive sales . UP 43%
- ☐ Georgia retail sales . . . . . UP 13%

Four good reasons why Georgia deserves deeper penetration than ever before... *deeper* penetration than *one-station* coverage can give! Ask for *all* the facts about the big new growth of Georgia!

## *The* **GEORGIA BIG 5**

**is your big Georgia buy...  
more Georgia homes  
at less cost per minute!**

The *Georgia Big 5* delivers 83% — yes 83% — of all Georgia radio homes! More Georgia homes—at less cost per minute—make the *Georgia Big 5* your big buy—your best buy—in the nearly \$3 billion Georgia market.



**WGST**  
Atlanta  
5,000W ABC

**WGAC**  
Augusta  
5,000W ABC



**WRBL** Columbus 5,000W CBS

**WMAZ**  
Macon  
10,000W CBS

**WTOC**  
Savannah  
5,000W CBS

**AVERY-KNODEL, Inc.** National Representatives



## RADIO RESULTS

### household bottled gas

SPONSOR: Worsham Gas Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *Radio announcements brought the Worsham Gas Co. so much business that the home office sent this telegram to the station: "Cancel all advertising. Unable to handle all the business your station has developed for us." The company had used three announcements daily advertising bottled gas service to subscribers anywhere the announcements were heard. Three weeks of announcements cost \$153.90 and brought responses by mail and phone from listeners up to 100 miles away.*

WMIX, Mt. Vernon, Ill.

PROGRAM: Announcements

### household clocks

SPONSOR: Star Import Co.

AGENCY: Fitzmorris Agency

CAPSULE CASE HISTORY: *On the premise that the best time to sell listeners a cuckoo clock would be when they were getting up in the morning, the sponsor used a six-week announcement schedule on Sunrise Salute. Despite the relatively high price of \$5 for a mail order item, the sponsor grossed \$4,495 with a schedule of one and two announcements daily. Cost of the announcements on the Monday through Saturday morning disk jockey show was \$1,440. Results reversed sponsor's thoughts on early morning radio.*

WCAU, Philadelphia

PROGRAM: Sunrise Salute, Announcements

### household cookbook

SPONSOR: Cookbook Sales

AGENCY: Direct

CAPSULE CASE HISTORY: *The sponsor, publisher of the Encyclopedia of Cooking, offered a new cookbook every week for 26 weeks on WHAM. The cookbooks were available in four grocery chains in the WHAM listening area. However, the radio announcements were the only advertising used by the publisher. At the end of the campaign, the sponsor wrote to the station and reported that more than 427,000 cookbooks and binders were sold as a result of the WHAM advertising. Sales topped any previous campaign, the sponsor said.*

WHAM, Rochester

PROGRAM: Announcements

### household diaper service

SPONSOR: Dy-Dee Service

AGENCY: Direct

CAPSULE CASE HISTORY: *Up to a year ago, Ed Price, manager of Dy-Dee, spent up to 14% of the firm's sales revenue for advertising; it went into direct mail and direct contact with about 70% of the prospective mothers in the area. Since using radio advertising, however, the company has increased sales by one-third, yet appropriates only 7% of its sales total to radio advertising. Price uses participations (260-time rate, \$8). "We believe that in radio we have found the most efficient method of selling," he says enthusiastically.*

KPHO, Phoenix

PROGRAM: Make Mine Music

### household flooring

SPONSOR: Ohio Floor Covering

AGENCY: Direct

CAPSULE CASE HISTORY: *A Cleveland radio station sold so effectively that it lost business as a result. When Ohio Floor Covering planned a three-day sale, a 32-announcement schedule was bought. Eight announcements were planned for the day preceding and each day of the sale. Before the end of the first day of the sale, Pat Michaels, president of the store, called to cancel the remaining two days' schedule. All of the merchandise had been sold out.*

WJMO, Cleveland

PROGRAMS: Polka Party and Jockey-John Show, Announcements

### household plumbing

SPONSOR: Montoya Bros. Plumbing Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *The Montoya Bros. Plumbing Co. says: "When we took advertising with Jose Gallegos we were sure we would get good results, because of his large listening audience and sales ability." They do no other advertising. "However," they state, "we didn't expect anything like the response we have received." After the first eight one-minute announcements on his program, and as a direct result of this advertising, they sold \$30,000 worth of plumbing and construction, with orders still coming in. Each announcement costs \$3.30.*

KABQ, Albuquerque, N. M.

PROGRAM: Jose Gallegos

### household pumps

SPONSOR: Fairbanks, Morse & Co.

AGENCY: The Buchen Co.

CAPSULE CASE HISTORY: *At 9 o'clock the morning of a flood in Chicago, the company called the station to place as many station break announcements as possible to inform the public that sump pumps, de-watering pumps, electric motors and emergency generating sets were available. Some 40 announcements went on the air—the first at 11 a.m. and the last at 10:48 p.m. On that day alone 375 sump pumps ranging in price from \$65 to \$140 were sold as well as every de-watering pump in stock at double that price. Sales continue to be made as a result of contacts made all that day.*

WGN, Chicago

PROGRAM: Station breaks

### household saw sets

SPONSOR: Pennsylvania Saw Sets (Penn Saw)

AGENCY: Direct

CAPSULE CASE HISTORY: *The sponsor, selling a handle with four interchangeable saw blades, contracted for four weeks of participations on Sunrise Salute. Results were so good, however, that he renewed four times (in two week cycles). At the end of 12 weeks he had received 1,351 orders at \$2.98 each. Thus, for an advertising expenditure of \$1,440.00, he got \$4,025.98 worth of business. The schedule ran from 1 February 1954 through 24 April 1954 between 6:00 and 6:45 a.m. Results, says sponsor, makes him top radio supporter.*

WEEL, Boston

PROGRAM: Sunrise Salute

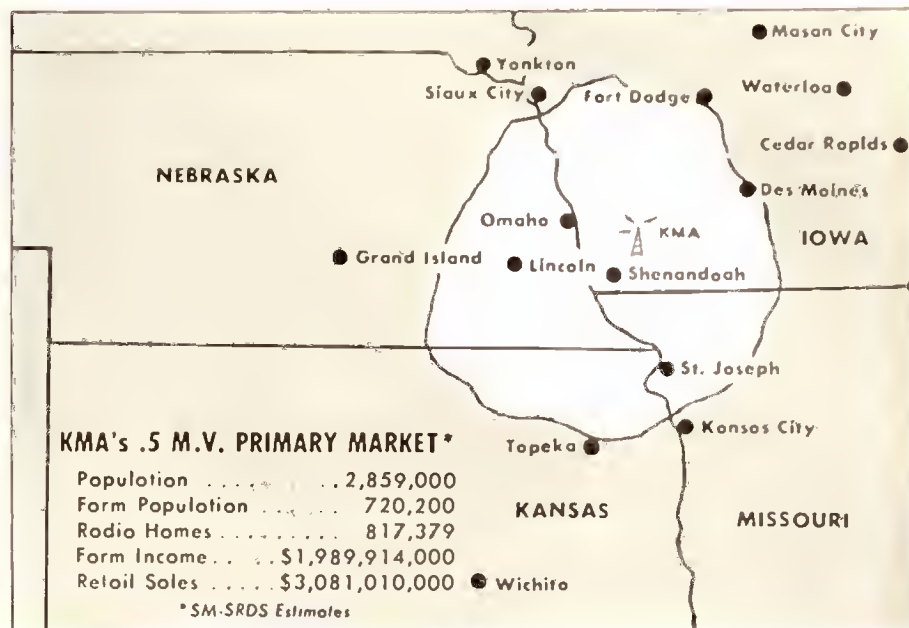


# More Farm Programs Make KMA Your Best Farm Buy

**KMA has 22 Hours of Farm Programs Weekly in the Nation's No. 1 Farm Market.**

**Farm Programs on 18 other Leading Corn Belt Stations Average only 8½ Hours Weekly.**

— Locations of stations shown on map at right



You'll sell more to farmers when you use the station that serves them best. And for 25 years in the Nation's Number 1 Farm Market that station has been KMA. Figures in the October, 1955, Spot Radio Rates and Data show that KMA carries almost three times as much farm programming as the average of stations in the Corn Belt.

Farmers listen faithfully to KMA to get the news and information that interests them most—complete and frequent weather forecasts and market information, up-to-the-minute coverage of important agricultural events, stories on new advances in farming, human interest features about people in their area.

KMA's two full-time farm directors are both Ag college graduates. They travel over 75,000 miles every year to make sure Corn Belt farmers get the information they want . . . and you get the big, loyal audiences you want.

Jack Gowing, KMA associate farm service director, follows down a lead on more profitable hog raising.



Merrill Langfitt, KMA farm director, interviews a member of the Russian Farm Delegation that visited Iowa.



**During 1955 the following Farm Advertisers have successfully used KMA**

Allied Chemical & Dye  
J. I. Case Tractors  
DeKalb Corn and Chicks  
Ford-Dearborn Farm Machinery  
Genuine Pfister Hybrids  
Gooch's Feeds  
Goodrich Farm Tires  
International Harvester  
Kewanee Farm Machinery  
Keystone Fence Co.  
Larro Feeds  
Myzon  
Nitragin Co.  
Nutrena  
Oyster Shell Products  
Pioneer Hy-Line Chicks  
Ralston-Purina  
Reynolds Aluminum  
Farm Buildings  
Swivax Vaccine  
Wayne Feeds

Plus—64 other regional and national farm accounts selling everything from feeds to fence posts.

"THE HEARTBEAT OF THE CORN COUNTRY"

**KMA** 5000 WATTS • 960 KC

**SHENANDOAH, IOWA**

Represented by Edward Petry & Co., Inc.



*At the right are 10 key points  
which will help you evaluate SPONSOR  
in your 1956 trade paper plans*

*The* **UNVARNISHED**

## SPONSOR ADVERTISING FACT SHEET

1. EDITORIALY, SPONSOR IS TOTALLY BEAMED TOWARD NATIONAL ADVERTISERS AND AGENCIES. OUR MISSION IS TO GIVE "THE MEN WHO FOOT THE BILLS" GUIDANCE IN THE EVALUATION AND PURCHASE OF TV AND RADIO TIME AND PROGRAMS.
2. SPONSOR'S CIRCULATION IS THE PUREST FOR YOUR PURPOSES IN THE TV, RADIO TRADE PAPER FIELD. OF 10,000 CIRCULATION, ABOUT 7,000 GO TO NATIONAL AND REGIONAL AGENCIES AND ADVERTISERS; 3,650 TO ADVERTISERS, 3,300 TO AGENCIES. THAT'S 7 OUT OF 10 — A REMARKABLY PINPOINTED CIRCULATION.
3. SPONSOR IS THE USE MAGAZINE OF THE INDUSTRY. TV BASICS, RADIO BASICS, TV RESULTS, RADIO RESULTS, FILM BASICS, TV DICTIONARY, TIMEBUYING BASICS, TV AND RADIO STATION BUYERS' GUIDE, TIME-BUYERS OF THE U. S., AND MANY, MANY MORE PROJECTS ARE EXAMPLES OF SPONSOR USE VALUE. SPONSOR AVERAGES 250 INFORMATION REQUESTS MONTHLY FROM ADVERTISERS AND AGENCIES.
4. ALL IMPARTIAL AGENCY-AND-ADVERTISER-TRADE-PAPER-READERSHIP-STUDIES MADE DURING THE PAST TWO YEARS PROVE SPONSOR'S DECIDED LEADERSHIP IN ITS FIELD (DETAILS ON REQUEST).
5. SPONSOR AVERAGES NEARLY 20 PAID SUBSCRIPTIONS (AT ITS QUALITY PRICE OF \$8 PER YEAR) AT THE 33 TOP TIMEBUYING AGENCIES. AT JWT, BBDO, Y&R, AND M-E SPONSOR HAS FROM 40 TO 60 PAID SUBSCRIPTIONS. AGENCY LIBRARIANS REPORTED, IN A TRADE PAPER STUDY, THAT SPONSOR IS KEPT ONE YEAR OR LONGER AS A REFERENCE SOURCE, THE AVERAGE PUBLICATION SIX MONTHS OR LESS.

# FACTS *about SPONSOR*



*the magazine  
tv and radio  
advertisers USE*

6. RECENTLY, SRDS COMPLETED A STUDY OF ADVERTISING GAINS OR LOSSES AMONG THE TRADE PUBLICATIONS OF OUR FIELD. OF THOSE LISTED ONLY TWO SHOWED GAINS — SPONSOR AND SRDS. SPONSOR'S GAIN WAS OVER 250 PAGES.
7. ALTHOUGH TRADE PAPERS ARE FREQUENTLY REGARDED AS INTANGIBLES, SPONSOR IS ABLE TO SHOW SPECIFIC RESULTS (FOLDER OF EXAMPLES ON REQUEST).
8. SPONSOR IS A PRESTIGE PUBLICATION. YOUR PRESTIGE MESSAGE GETS THE ADVANTAGE OF SPONSOR'S EXCELLENT STANDING IN ITS FIELD.
9. SPONSOR FIGHTS FOR WORTHWHILE INDUSTRY IMPROVEMENTS, PROJECTS, AND REFORMS. IT IS REGARDED AS THE FOREMOST ADVERTISING MAGAZINE IN THIS RESPECT. THIS HELPS PRODUCE A HEALTHY, ACTIVE CLIMATE FOR YOUR MESSAGE.
10. NATIONAL REPRESENTATIVES LIKE SPONSOR. THEY KNOW HOW THOROUGHLY IT'S READ AND USED. ASK YOURS WHAT HE THINKS OF SPONSOR. HE'LL BE GLAD TO TELL YOU. HE KNOWS SPONSOR.

THE INFORMATIVE BROCHURE  
"HOW MUCH SHOULD A STATION INVEST  
IN TRADE PAPER ADVERTISING"  
IS AVAILABLE TO YOU ON REQUEST.



## RADIO RESULTS

### household sewing

SPONSOR: Reliable Sewing Machine Co. AGENCY: Direct  
CAPSULE CASE HISTORY: *The sponsor, whose home office is in Lincoln, Neb., bought one five-minute program from 1:00 to 1:05 p.m. on WNAX one day recently. The Class "B" one-time rate was \$30.00. After the program, H. E. Donohue, partner in the sewing machine company, wrote WNAX that "The [program] . . . gave us excellent results. We were very well pleased and shall probably be wanting the services of your station again in the near future. . . ." Donohue told the station that the program produced 326 inquiries.*

WNAX, Yankton, S. D.

PROGRAM: Five-minute show

### houses new homes

SPONSOR: John J. Eilers, Home Builder AGENCY: Direct  
CAPSULE CASE HISTORY: *To advertise a new model home, builder John J. Eilers used 10 announcements inviting people to inspect it. The radio announcements, which ran on two successive Saturdays and Sundays were the only advertising used. As a direct result, over 2,000 people visited the model home and all 18 available units were sold. Houses were priced at a little over \$6,000. Cost of the campaign was \$120. Sponsor, pleased with radio result, is looking forward to new campaigns.*

KSO, Des Moines, Iowa

PROGRAM: Announcements

### houses new homes

SPONSOR: Carl Moore AGENCY: Advance Advertising  
CAPSULE CASE HISTORY: *Carl Moore, a builder, had 55 new \$9,000 homes to sell in Clovis, Cal. Clovis is located 15 miles outside of Fresno. In order to reach as many potential buyers as possible in a limited time, Moore decided to schedule 50 one-minute spots over KBIF within a six-day period. He also bought eight one-minute announcements over KBID-TV which he scattered throughout Thursday, Friday and Saturday. By the end of the week only one house remained; 54 were sold. Total gross was \$486,000. Cost: \$336.*

KBIF, Fresno

PROGRAM: Announcements

### houses new homes

SPONSOR: Hutchinson Realty Co. AGENCY: Direct  
CAPSULE CASE HISTORY: *As its first venture in radio advertising, this sponsor bought a two-hour remote program broadcast from its Sunny Acres and Mar-Lee Manor developments. After the first show, three houses were sold (time cost was \$182). Pleased with the results, the firm signed for 13 more remote shows, one weekly, and five announcements daily for 13 weeks (26-time rate for one-minute announcements is \$9.35). At the end of the second week, six homes were sold; after the third, nine were sold until the firm reached a peak of 29 sold in one week. Sponsor called results "fabulous."*

KTLN, Denver PROGRAM: Two-hour remotes, Announcements

### houses new homes

SPONSOR: John F. Long, Home Builder AGENCY: Al Pote  
CAPSULE CASE HISTORY: *Saturation announcements on five Phoenix radio stations, along with some tv and newspaper ads sold 225 homes in six weeks for Builder John F. Long. The competition in this area is keen, as a great number of housing projects are being built simultaneously. John F. Long is convinced that the radio campaign, which costs approximately \$4,000 a month, plays a large part in popularizing his Maryvale Terrace homes. The schedule is for six months with good chance for healthy renewal.*

KPHO, KOY, KOOL, KRIZ, KRUX,  
Phoenix, Arizona

PROGRAM:  
Announcements

### houses trailers

SPONSOR: Conolly Motor Service AGENCY: Direct  
CAPSULE CASE HISTORY: *The Conolly Motor Service bought one announcement daily on WFOR, using the same time each day. Results were good and one day W. B. Conolly, owner of the firm, decided to advertise a house trailer—the first time he had used radio to advertise such an item. "Almost immediately," he says, "we began to get phone calls and personal visits from people who were prospects . . . we sold the trailer after only four announcements. . . ." The announcements cost \$4.05 each on a 105-time schedule.*

WFOR, Hattiesburg, Miss.

PROGRAM: Announcements

### various baby chicks

SPONSOR: Bridgeport Lumber & Supply Co. AGENCY: Parker  
CAPSULE CASE HISTORY: *Company ran a large ad in local evening paper offering 25 high-quality baby chicks free with every purchase of 25 pounds of chicken feed. By 11:30 the next morning not one sale had been made. A call placed six announcements on WKNX for the same day between 12:30 and 3:30 p.m. Five minutes after the first announcement calls started pouring in. By 3:30 that afternoon 3,500 chicks had been given away and over two tons of Kasco Feed were sold. Total cost was \$35, or one-fourth that of the newspaper ad. Lumber official's comment: "Who said radio was dead."*

WKNX, Saginaw, Mich.

PROGRAM: Announcements

### various book

SPONSOR: North American Stevens Co. AGENCY: Direct  
CAPSULE CASE HISTORY: *To promote its car book in the Los Angeles area the North American Stevens Co. bought 15-minute e.t.'s on Sunday evenings for four weeks. Orders started pouring in so fast that one company official, Mr. E. Schwartz, said, "KNX gave us our lowest order costs of any station used during our campaign. Orders keep coming in even from repeats on the same time spots." Program cost \$169.97 a week. As a result, North American has started a 13-week series on KNX this month (January).*

KNX, Los Angeles

PROGRAM: 15 minute e.t.'s



## various catalog

SPONSOR: Grossman's Lumber Co. AGENCY: Cooperative Advertising

**CAPSULE CASE HISTORY:** The 18 outlets of Grossman's Lumber Co. handle a complete line of building materials. When the firm bought participations in Morgan Baker's Sunrise Salute it used the first two weeks of the contract to advertise a 95-page do-it-yourself catalog. Two announcements a day, six days a week, brought 1,383 inquiries at a cost of \$240. Inquiries came in from 29 counties in five states at a cost of 17c per inquiry to gain an extra salute for WEEI from Grossman's.

WEEI, Boston PROGRAM: Sunrise Salute

## various cement blocks

SPONSOR: White Block Co. AGENCY: Direct

**CAPSULE CASE HISTORY:** Harold White went into the cement block business seven years ago. Five years ago he started advertising. He used only one medium radio. And he used only one radio station, KREM. Each year White put 2% of his total volume into the KREM advertising on a year-round basis, even though the construction industry is a seasonal business. White happily reports that his advertising has paid off; at the end of the fourth consecutive year of advertising his annual sales volume has doubled.

KREM, Spokane PROGRAM: Announcements

## various drug products

SPONSOR: The Lexino Co. AGENCY: Direct

**CAPSULE CASE HISTORY:** This sponsor sells direct to drug stores but uses radio advertising to stimulate consumer sales. Lexino has been running participations on the daily Polish-American Hour (9:00-10:00 a.m.), plus an announcement schedule at various times. After renewing the full schedule recently, the sponsor wrote WSCR: "Congratulations on a mightily well-run radio station and a proved receptive group of listeners." Class "B" announcements and participations, at the 260-time rate, are \$6.10 each over WSCR.

WSCR, Scranton PROGRAM: Polish-American Hour, Anncts.

## various employment

SPONSOR: Nat'l Employment Information Service AGENCY: Max Walter Adv.

**CAPSULE CASE HISTORY:** The sponsor used six announcements, one each day, on the WING Dave Jacobs Hill Billy Show to invite phone call or letter inquiries from potential employers and employees. The show is on from 5:05 to 6 p.m. These announcements alone brought 484 phone calls and letter replies. The cost for each announcement was \$15 or a total of \$90. Sponsor felt that results in the employment field has excellent testimonial to radio's inquiry ability.

WING, Dayton, Ohio PROGRAM: Dave Jacobs Hill Billy Show, Announcements

## various enrollment

SPONSOR: Dept. of Veterans Affairs, Vets Land Act AGENCY: Direct

**CAPSULE CASE HISTORY:** The sponsor recently ran a campaign to enroll veterans in a special construction course. The schooling was offered at Montreal's Technical School and was being promoted in various media by the Department of Veterans Affairs, Veterans Land Act. Shortly after the end of the campaign an official of the veterans' affairs department wrote to the station and said its objective—enrollment of 240 veterans in the course—was attained through the CKAC campaign.

CKAC, Montreal PROGRAM: Announcements

## various fixative

SPONSOR: McMillan Products Co. AGENCY: Direct

**CAPSULE CASE HISTORY:** The sponsor, who lays acres of cement floors, developed a product which would allay the "dusting" common to such floors. Called Dust-Top, the product was so successful on McMillan's own jobs the firm decided to offer it on the retail market. Last November McMillan bought six announcements over a two-week period on WJBK. But results were so good company signed for five announcements weekly on a "till forbid" basis. The firm, which started with 25 dealers, now has more than 200 in the Detroit area.

WJBK, Detroit PROGRAM: Announcements

## various greeting cards

SPONSOR: Hudson's Bay Co. AGENCY: Direct

**CAPSULE CASE HISTORY:** Year after year the Hudson Bay Co. found it had at least 50 dozen cards left after Mother's Day and Father's Day. To alleviate the situation this year Hudson's turned to radio advertising. Company bought a segment on a daily show called Casino. Sales began to soar and after the holidays Hudson's had only a little over a dozen cards left. In addition to sales results the general mail-pull from the program has been excellent. At the end of 28 weeks of sponsorship 48,000 letters received. Cost: \$15.56.

CJVI, Victoria, B. C. PROGRAM: Casino

## various insurance

SPONSOR: A. H. Cox AGENCY: Direct

**CAPSULE CASE HISTORY:** When the CJVI salesman suggested that Cox buy one announcement nightly on the station's after-midnight Niteshift program, the insurance agent agreed to a trial run—but didn't have much faith in either the time or the program's ability to sell insurance. "The trial run is now over," Cox recently wrote the station, "and I can safely say that Niteshift has been responsible for more insurance sales than any other advertising promotion . . . we are renewing for one year." Daily cost of the campaign is \$2.50.

CJVI, Victoria PROGRAM: Niteshift



# Timebuyers of the U.S.-Additions

Dozens of readers have written to SPONSOR since the 14 November Timebuyers of the U.S. list appeared. The consensus: a big thank you for compiling a list which many commented provided more data on buyers and their accounts than they'd ever seen previously. SPONSOR heard, too, from agencies with additions and corrections, reflecting the fast-moving

pace of agency timebuying departments. The additions below are intended as a supplement for the 14 November list, which is also available in reprint form; for single copies or quantities (50c each, quantity rates on request) write to SPONSOR Services, Inc., 40 E. 49th Street, New York, N. Y. Tear out additions and add to the earlier listing.

## Timebuyers from these cities included in original listing

Atlanta  
Baltimore  
Beverly Hills, Cal.  
Birmingham, Ala.  
Birmingham, Mich.  
Bloomfield Hills, Mich.  
Boston  
Cambridge, Mass.  
Chattanooga  
Chicago

Cincinnati  
Cleveland  
Dallas  
Washington, D. C.  
Denver  
Des Moines  
Detroit  
Durham, N. C.  
Fort Wayne, Ind.  
Fort Worth, Tex.

Glendale, Cal.  
Hollywood, Cal.  
Houston  
Indianapolis  
Kansas City, Mo.  
Knoxville  
Lincoln, Neb.  
Los Angeles  
Louisville, Ky.  
Memphis

Milwaukee  
Minneapolis  
Muncie, Ind.  
Nashville  
New Orleans  
New York  
Oakland, Cal.  
Oklahoma City  
Omaha  
Philadelphia

Portland, Ore.  
Richmond, Va.  
San Antonio  
Salinas, Cal.  
San Francisco  
Seattle  
St. Louis  
Terre Haute, Ind.  
Tulsa  
Tyler, Tex.  
Waco, Tex.

### AGENCY, ACCOUNTS, ADDRESS & PHONE TIMEBUYERS

#### HOLLYWOOD, CAL.

#### ANDERSON-McCONNELL

731 N. LaBrea (38), Webster 1-1761

JACQUELIN  
M. MOLINARO

#### CHICAGO, ILL.

#### TATHAM-LAIRD, INC.

64 E. Jackson Blvd. (1), Harrison 7-3700

GEORGE BOLAS - DIRECTOR

GEORGE STANTON - ASSISTANT

SUPERVISER - PAUL SCHLESINGER

Toni (White Rain, Bobbi, Viv) } DON GRASSE  
Parker (Pens, Pencils) }  
Weidemann } JIM ZITNIK

SUPERVISOR - ROY BOYER

General Mills (Trix, Surechamp) }  
Simoniz (Bodyguard, Hilite, } HAROLD  
Ivalon Sponges) } BENNETT  
Swanson (Chicken & Turkey Products) }

General Mills (Kix, Answer Cake) }  
Wander } JACK RAGEL

SUPERVISOR - JOHN SINGLETON

Armour (Ham, Bacon, Sausage, }  
Canned Meats) } JOHN  
Fulham (Fish Products) } SINGLETON  
Abbott (Sucanys) }

#### J. WALTER THOMPSON

410 N. Michigan Ave. (11), Superior 7-5303

### AGENCY, ACCOUNTS, ADDRESS & PHONE TIMEBUYERS

Kraft Foods }  
Swift & Co. (Allsweet) } E. R.  
Indiana Bell, Tel. } FITZGERALD  
Libby, McNeill & Libby } ELLEN  
Quaker Oats (Aunt Jemima } CARLSON  
Pancake and Cake Mixes) } T. V. WATSON  
Seven-Up Bottling } BILL  
KENNEDY  
SYLVIA RUT  
BERNICE  
McTAGGART  
BOB ATWOOD

#### FORT WAYNE, IND.

#### CLEM J. STEIGMEYER ADV.

Central Bldg., Anthony 1230

Indiana Univ. }  
Adult Centers } CLEM J.  
Little Toidy } STEIGMEYER  
Ridin' Hi Auto Seat }

#### MUNCIE, IND.

#### APPLGATE ADVERTISING AGENCY, INC.

100 Minnetrista Blvd. 3-7707

Ball Brothers, Inc. }  
National Homes Corp. } EDWARD  
North American Van Lines, Inc. } R. O'SHEA

#### DES MOINES, IOWA

#### LESSING ADV.

910 Walnut Bldg., 3-1149

Stadard Seed }  
Berry Poultry }  
Lutheran Vespers } ED LaGRAVE,  
Monroe Co. } JR.  
Berry Seed Co. }  
Griswold Seed Co. }  
Michael-Leonard Co. }  
Sioux Steel Co. }  
Super Valu Stores }

#### NELSON ADVERTISING COMPANY

309 Masonic Temple, 8-6555

DICK NELSON

### AGENCY, ACCOUNTS, ADDRESS & PHONE TIMEBUYERS

#### BOSTON, MASS.

#### THE REINGOLD CO., INC.

69 Newbury St., (16) KE 6-3900

DOROTHY F.  
STEWART

#### DETROIT, MICH.

#### SIMONS-MICHELSON CO.

Lafayette Bldg., Woodward 3-3000

E. & B Beer } DICK  
Velvet Peanut Products } HUGHES

#### BROOKE, SMITH, FRENCH & DORRANCE

8469 E. Jefferson (14), Valley 2-9700

V.P. RADIO-TV - HERB BOYLE

#### MINNEAPOLIS, MINN.

#### OLMSTEAD & FOLEY ADV.

1200 Second Ave., S. (4), Atlantic 8166

Aussell-Miller Milling }  
Owatonna Canning }  
Ft. Dodge Labs } WARREN T.  
Cloverleaf Creamery Co. } WAY  
Northland Milk Co. } BRADLEY G.  
Poplar Canning Co. } MORISON  
Boutell Bros. }  
Marshall Wells Co. }  
Waterman-Waterbury Co. }  
N. American Life & Casualty }

#### ST. LOUIS, MO.

#### D'ARCY

Missouri-Pacific Bldg., Central 1-6700

Reardon Paint }  
Anheuser-Busch } J. C. COWHEY  
Brooks Foods } ROBERT  
THEIS  
J. DOLAN  
WALSH  
HARRY  
RENFRO  
WILLIAM  
JOHN HYATT

**GARDNER ADV. CO.**

415 Olive Street (1), Federal 1-3200

Burman Honey Cake Mixes  
Goulden Mfg.  
Pet Milk  
Horton Dryshrine  
Southwestern Bell Telephone  
Swift (Jewel) Shortening  
Ralston-Purina  
Bavarian Beer

WARREN  
WIDEMAN  
GRACE  
M. MILLER  
EARL DOLZ  
FRANK  
HEASTON

**KRUPNICK & ASSOC., INC.**

120 N. Grand Blvd. (3) Jefferson 3-1724

RAY  
SCHOENFELD

**OLIAN ADV. CO.**

6010 Lindell Blvd., Jefferson 1-1977

Sayman Soap Products

HAROLD  
THOMAS

**RUTHRAUFF & RYAN**

Railway Exchange Bldg., 611 Olive Street, Main 0-0127

Krey Packing  
Banquet Canning  
Grischick Bros. Beer

OSCAR  
ZAHNER  
ROBERT LEE  
ROGER  
RAUD

**RUTLEDGE & L. LILIENFELD, INC.**

317 North 11th St., Main 1-3252

Dr. McGear Medicine  
Dining Car Coffee

WILLIAM  
WIDER  
GRANVILLE  
RUTLEDGE

**FRANK BLOCK AND ASSOCIATES**

Chase Hotel, (8) Forest 1-6200

Centlivre Brewing

SID BLOOM  
ENTHAL

**WINIUS-BRANDON, INC.**

1706 Olive St. (3), Chestnut 1-6380

Miller Chemical  
American Packing  
Deep Rock Oil  
Carling Brewing  
Manhattan Coffee

VERNON L.  
MORELOCK  
MRS. R. A.  
PIETICH

**NEW YORK, N. Y.**

**N. W. AYER & SON**

30 Rockefeller Plaza (20), CI 6-0200

SUPERVISOR - VALENTINE RITTER

**BENTON & BOWLES**

444 Madison Ave. (22), MU 8-1100

Pin It  
Prel  
TONY LEE  
JUSTIN  
GERSTLE

**BIOW-BEIRN-TOIGO**

640 Fifth Ave. (19), PL 9-1717

American Home Products  
Whitehall Pharmacal  
Bond Clothing Co  
Nat'l Shawmut Bank  
Knickerbocker Beer

NAT GAYSTER  
GERALD  
VAN HORSSEN  
SHIRLEY  
WIENER  
SAM VITT

**DOWD, REDFIELD & JOHNSTONE**

501 Madison Avenue (22), MU 8-1275

Dormin, Inc.  
Pelle Corp.  
Plough, Inc. Mistel Mist  
Casco Products Corp. Steam  
Irony, Heating Pads  
Albert Eilers, Inc.  
Mother Goldstein Wine  
Roger & Gallet (Lip Ade)  
Century Brewery Corp.  
(Regent Beer)  
Metropolis Brewery of N. J.  
Inc. (Champale)  
Rockwell Pharmacal Co.  
(MID Medicine for Dandruff)  
Andrea Radio Corporation  
Cott Beverage Corp.  
Clayton Labs, Inc.  
(Citroid Compound)

JEAN M.  
GILSON

Rapidol Distributing Corp.  
Zotex Pharmacal Co.  
(Zotex & Hydrotox)  
Block Drug Co. (Minipoo &  
Stera Kleen)  
Rilling Dermatics (Oramist  
& Fluid Facial)  
Clayton Labs, Inc.  
(Citroid Compound)

HETTY NASSF

**FRIEND-REISS ADV.**

221 W. 58th St., (19) PL 7-8030

**ED RAINER - RADIO, TV DIRECTOR**

Levoler Venetian Blinds  
Cameo Curtains  
The Toy Guidance Council  
Adam Hat Stores, Inc.  
Shireralt Shirts  
Dejur Cameras  
Standard Unbreakable Watch Crystals  
Citadel Press  
Vogue Dolls  
The Playschool Mfg. Co.  
Christy Chemical Co.  
Yankee Metal Products  
Bell Bread

KAREN  
COLLIER  
ALLAN  
KLAMER

**KUDNER AGENCY**

575 Madison Ave. (22), MU 8-6700

**MEDIA DIRECTOR - HUGH JOHNSON**

**ASSOC. MEDIA DIRECTOR - E. G. WEYMOUTH**

**ASSOC. MEDIA DIRECTOR - JOHN MARSICH**

Frigidaire  
Goodyear Tire & Rubber  
Fisher Body Division-GM  
General Motors Institutional  
GMC Truck and Coach Div.  
General Motors (Buick) Nat'l Spot  
Texas Company

JOHN SISK

ANN  
GARDNER

Colliers  
JOHN  
MURPHY

U. S. Tobacco Company  
General Motors (Buick) Network  
MARJORIE  
SCANLON

**DOYLE DANE BERNBACH, INC.**

20 W. 43rd St. (36), LO 5-7878

Gallo Wine  
Max Factor & Co.

JAN GILBERT

**MONROE GREENTHAL CO., INC.**

445 Park Ave. (22), PL 9-8610

United Artists Corp.  
Cinerama  
(Stanley-Warner Corp.)

HARVEY  
SCHULMAN

**EMIL MOGUL**

250 W. 57th St. (19), JU 2-5200

**BUS MGR RADIO & TV FISH DUNTER**

Manschewitz Wine  
Terber Pan  
Revlon

LEANE  
SCHACHNE

Raycon  
Omega Oil  
Podam  
Cheramy

LYNN  
DIAMOND

Exum  
Sentrol  
Gem Oil

ED TASHJIAN

Beno  
Park & Tildord

Esquire Polishes  
Rouzon  
National Shoes

LARA  
PARTRIDGE

Barney's  
Canada Lure

Gold Medal Candy (Bonomo)

**SSCB**

177 Madison Ave., (22) MU 8-1600

**CARTER PRODUCTS, INC.**

Arvid-U.S. (Regular & Chlorophyll)

JEAN  
CARROLL

Rise U.S.  
Bingo U.S.

STEVE  
SUREN

**CINCINNATI, OHIO**

**GUENTHER, BROWN & BERNE, INC.**

1118 Enquirer Bldg., (2) Garfield 1-1211

DAVID A.  
BROWN  
GREGORY  
MEIER

**MEMPHIS, TENN.**

**MERRILL KREMER, INC.**

1930 Exchange Bldg., (3) Jackson 5-1313

ERNEST LEE  
MARSHALL  
SMITH  
HOMER  
GENTRY

**SAN ANTONIO, TEXAS**

**CUSICK-SCHWERKE & WILD**

200 Farm & Home Bldg., (3) 403 Travis, Capitol  
6-9206

**PITLUK ADV. CO.**

123 Auditorium Circle, (5) Belmont 3-6131

The FACS Co.  
Fehr Baking Co.  
Handy-Andy Community Stores  
Joske's of Texas  
Pearl Brewing Co.  
Roegen Provision Co.

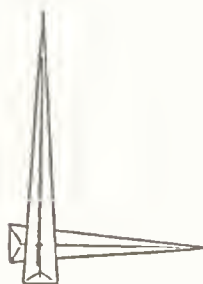
JACK N.  
PITLUK SR.  
PAT WHILE  
JACK N.  
PITLUK JR.  
LOUIS  
PITLUK  
DR. LOUIS  
ROSENBERG



abc's  
"afternoon  
film  
festival"  
gives  
daytime tv  
that  
nighttime  
look



Here is the first of ABC-TV's major efforts for 1956. Starting January 16, ABC-TV is giving afternoon television the big, nighttime look. Every weekday (3 to 5 PM EST) *Afternoon Film Festival* will present a different, top-flight J. Arthur Rank movie. These will be modern films of the type that is doing so well on ABC-TV Sunday nights. This means you can sponsor outstanding, pre-tested TV entertainment (i.e. *The Cruel Sea*, *The Captive Heart*, *Always a Bride*) at a new, low, daytime price. The buying plan is flexible, designed for large and small advertisers. The ratings should give one of the lowest costs-per-thousand in daytime television. Personable Allyn Edwards as master of ceremonies will be available to deliver your sales message. In all aspects ABC-TV's *Afternoon Film Festival* should be one of television's best buys.



*abc television network*

7 West 66th St., New York 23, New York, *Susquehanna 7-5000*

20 North Wacker Drive, Chicago, Illinois, *Andover 3-0800*

277 Golden Gate, San Francisco, *Underhill 3-0077*



# GO WEST

To Sell

## **RICH ACTIVE IMPORTANT**

*Eugene  
and  
Springfield  
OREGON'S SECOND  
METROPOLITAN  
MARKET  
and  
FIFTH LARGEST IN  
THE ENTIRE  
PACIFIC NORTHWEST\**

*Exceeded only by  
Portland, Seattle,  
Tacoma & Spokane.*

the VAST KERG CBS  
Audience in  
WESTERN OREGON  
IS  
ESSENTIAL to  
National Advertisers

Represented  
Nationally by  
**WEED & CO.**

\*SM 1955



CBS for the WILLAMETTE VALLEY

P.S.

**See:** Aging-of-the-customer: why dept. stores need tv to lick it  
**Issue:** 4 April 1955, page 34  
**Subject:** Tv usage by department stores

New Jersey's largest department store has signed a 52-week contract with the state's only tv station and its radio affiliate. Bambergers New Jersey will build its campaign gradually on WATV and WAAT, Newark, with the height of the promotion featuring eight hours of tv programing with a heavy radio and lighter tv announcement schedule.

The air campaign is designed to reach the suburban communities that have a Bamberger store nearby but are not serviced by a newspaper. Bambergers stressed that there was no print media slash to accommodate the air selling program, but that the new advertising is in addition to the other ad media used.

The Bremer Broadcasting system, operators of WATV and WAAT, stated that the contract would bring in "a million dollars by the end of 1956." WATV is the only tv station in New Jersey because of the proximity of the New York and Philadelphia markets. The station's research figures pointed out that its state has 96% set-ownership, said to be the highest state ownership figure in the country. ★★★

P.S.

**See:** A seller looks at farm air media  
**Issue:** 31 October 1955, page 46  
**Subject:** Getting advertiser interest aroused in farm air media

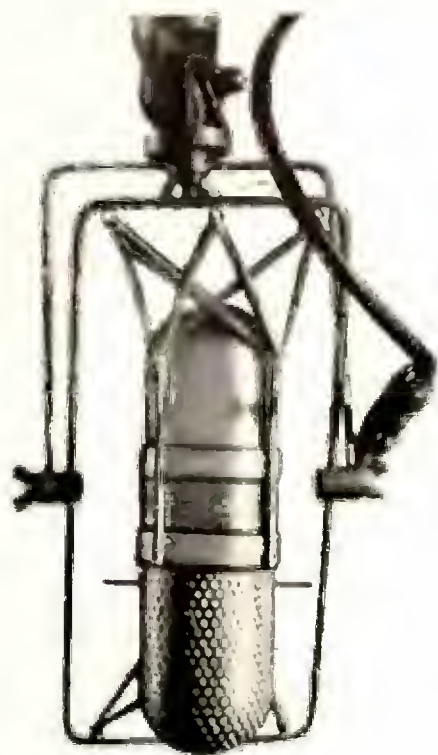
If you are an advertiser of an item sold to farmers, you will probably be seeing a John Blair & Co. presentation shortly. A product of the company's newly formed farm department, the color slide offering makes these points among others:

- Farm service radio is necessary . . . immediate . . . local;
- Farm stations give the farmer entertainment he wants;
- Farm stations deliver large local audiences throughout the day;
- Radio farm directors are qualified agricultural experts, active in local organizations, influential, have prestige and believability.

Success stories illustrate specific reactions to campaigns on the Blair farm stations. They bring out the fact that farmers listen to farm radio stations seeking new and better methods of operating their farms, so are readily sold on products advertised by the farm directors. ★★★

Opening color slide in the Blair farm radio service presentation sets the theme





## Looking ahead...



Some of the most stirring pages in the story of American radio and television have been written at WMAQ and WNBQ.

Through 34 years of service, Radio Station WMAQ has pioneered an impressive list of "firsts." And it is the Midwest leader in programming developments which today are strengthening radio's vital, dynamic role in the age of television.

Television Station WNBQ, entering its 8th year, has set the pace for the whole industry with its renowned "Chicago School" of television. In every area of programming, WNBQ has always been in the vanguard of innovation which proved to be just what the public wanted from its tv sets.

1956 will see WNBQ and WMAQ moving still further ahead. It has already been announced that this Spring WNBQ will become the first tv station in the country to go *Color exclusively!* All live local studio programming will be transmitted in RCA compatible color—an opportunity for advertisers to give a dramatic new framework to their messages. WNBQ will be the perfect testing ground for the techniques of color presentation of advertisers' products.

From their vantage point of established leadership in Mid-America, WMAQ and WNBQ look ahead to continued progress and pioneering... to even greater service to audiences and advertisers.

**WMAQ** NBC RADIO  
IN CHICAGO

**WNBQ** NBC TELEVISION  
IN CHICAGO

a service of  Represented by NBC SPOT SALES



# SPONSOR-TELEPULSE ratings of top shows

Chart covers half-hour syndicated film program

Rank now	Past rank	Top 10 shows in 10 or more markets Period 1-7 November 1955 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average ratings	7-STATION MARKETS		5-STATION MARKETS			4-STATION MARKETS					3-STATION MARKETS	
				N.Y.	L.A.	Boston	Mpls.	S. Fran.	Atlanta	Chicago	Detroit	Seattle- Tacoma	Wash.	Balt.	Buffa
1	2	<b>Mr. District Attorney</b> , Ziv (M)	20.0		9.9 knxt 10:00pm	24.5 wnac-tv 10:30pm	11.8 kstp-tv 10:30pm	16.0 kron-tv 10:30pm	20.5 waga-tv 10:30pm		15.8 wwj-tv 8:30pm	18.2 king-tv 9:00pm		16.2 wbal-tv 10:30pm	22.1 wgr-tv 7:00pm
2	1	<b>I Led Three Lives</b> , Ziv (M)	18.8	2.2 wplx 10:00pm	12.7 kttv 8:30pm	23.5 wnac-tv 7:00pm	18.2 kstp-tv 9:30pm	17.2 kron-tv 10:30pm	16.2 wsb-tv 7:00pm	11.9 wgn-tv 9:30pm	18.2 wjbk-tv 10:30pm	16.1 kint-tv 10:00pm	13.0 wre-tv 10:30pm	16.4 wbal-tv 10:30pm	20.6 wgr-tv 10:30pm
3	7	<b>Waterfront</b> , MCA Roland Reed (A)	18.1	7.3 wabd 7:30pm	14.3 kttv 7:30pm	13.9 wnac-tv 7:00pm	7.2 keyd-tv 8:00pm	22.5 kron-tv 8:30pm	17.2 waga-tv 7:00pm	8.5 wgn-tv 9:00pm	15.4 wjw-tv 10:30pm	18.6 komo 8:30pm	22.8 wtop-tv 10:30pm	13.7 wma-tv 10:30pm	16.4 wgr-tv 7:00pm
4	4	<b>Man Behind the Badge</b> , MCA-TV Film (M)	17.8			22.7 wnac-tv 10:30pm	3.0 kstp-tv 5:30pm	15.0 kron-tv 10:30pm			13.5 wjbk-tv 10:30pm		10.5 wmal-tv 10:30pm		20.9 wgr-tv 8:00pm
5	6	<b>Badge 714</b> , NBC Film (D)	17.1	4.7 wplx 8:30pm	18.8 kttv 7:30pm	17.7 wnac-tv 6:30pm	22.0 kstp-tv 9:30pm	24.5 knix 9:00pm		16.9 wgn-tv 8:00pm	11.9 wwj-tv 7:00pm	18.8 king-tv 9:30pm	15.4 wre-tv 7:00pm	12.2 wbal-tv 10:30pm	
5		<b>Highway Patrol</b> , Ziv (A)	17.1	7.9 wrea-tv 7:00pm	8.2 kttv 9:00pm	13.0 wbz-tv 4:15pm	12.4 weco-tv 10:00pm	8.2 kron-tv 11:00pm	14.5 waga-tv 7:30pm	6.9 wbkb 9:00pm	16.0 wjbk-tv 10:30pm	12.5 komo 7:00pm	12.9 wtop-tv 7:30pm		17.2 wgr-tv 10:30pm
7	8	<b>Amos 'n' Andy</b> , CBS Film (C)	16.7	3.4 webs-tv 2:00pm	13.7 knxt 5:30pm	12.9 wnac-tv 2:30pm			15.9 waga-tv 7:00pm	8.7 wbkb 9:30pm	12.0 wwj-tv 7:00pm		12.2 wtop-tv 7:30pm	12.4 wbal-tv 7:00pm	10.9 wben-tv 1:30pm
8		<b>Superman</b> (Flamingo) (K)	15.5	10.4 wrea-tv 6:00pm	12.2 kttv 7:00pm	20.5 wnac-tv 6:30pm	10.5 wten-tv 6:30pm	12.9 kgo-tv 6:30pm	21.2 wsb-tv 7:00pm	15.5 wbkb 5:00pm	13.7 wxyz-tv 6:00pm	14.4 king-tv 6:00pm	14.5 wre-tv 7:06pm	12.7 wbal-tv 7:00pm	20.4 wben-tv 7:00pm
9		<b>Cisco Kid</b> , Ziv (W)	15.4	3.9 wabc-tv 6:00pm	5.3 kabc-tv 6:00pm	14.8 wnac-tv 9:00pm	22.4 weco-tv 4:30pm	14.7 kron-tv 6:30pm	14.9 waga-tv 5:30pm	18.4 wbkb 5:00pm	16.2 wxyz-tv 6:30pm	13.0 komo 6:00pm	14.9 wtop-tv 7:00pm	17.2 wbal-tv 7:00pm	21.0 wben-tv 7:00pm
10		<b>Range Rider</b> , CBS Film (W)	14.4			23.4 wbn-tv 7:00pm		6.9 kpix 5:00pm		7.9 wblm-tv 12:00N		12.7 kint-tv 7:00pm	13.8 wtop-tv 6:00pm		14.5 wben-tv 6:30pm

Rank now	Past rank	Top 10 shows in 4 to 9 markets													
1		<b>Eddie Cantor</b> , Ziv (C)	19.3	7.9 kttv 10:00pm		7.0 wten-tv 9:30pm	15.2 kron-tv 10:00pm		15.4 wnbq 9:30pm	9.0 wjbk-tv 10:30pm	17.1 king-tv 10:00pm			9.5 wbal-tv 10:30pm	
2		<b>Passport to Danger</b> , ABC Film, Hal Roach (A)	18.8	6.0 keop 7:30pm		4.7 keyd-tv 7:30pm	17.2 kpix 7:00pm								
3	1	<b>Doug. Fairbanks Presents</b> , ABC Films (D)	17.3			8.7 kstp-tv 6:00pm			7.9 wbkb 10:00pm	7.2 wxyz-tv 7:00pm				18.5 wben-tv 10:30pm	
4		<b>I Search for Adventure</b> , Bagnall (A)	13.6	1.8 wplx 7:30pm	13.8 keop 7:30pm		22.4 kovr-tv 7:30pm			7.7 wxyz-tv 10:30pm	22.1 king-tv 7:00pm				
5		<b>Count of Monte Cristo</b> , TPA, (A)	13.3	9.2 kttv 8:00pm		10.9 weco-tv 7:30pm	15.2 wplx 10:00pm		9.9 waga-tv 7:00pm					18.5 wben-tv 7:30pm	
6	7	<b>Mayor of the Town</b> , MCA-TV Film, Gross Krasne (D)	12.3			5.2 keyd-tv 7:30pm			7.2 wsb-tv 3:30pm	16.2 wnbq 10:00pm	13.5 wwj-tv 7:00pm	13.0 komo 6:00pm		15.5 wgr-tv 7:00pm	
7		<b>Meet Corliss Archer</b> , Ziv (C)	12.2			.9 wmur 8:00pm				7.5 wjbk-tv 7:00pm				10.9 wbal-tv 6:00pm	13.7 wben-tv 7:00pm
8	8	<b>Dr. Hudson's Secret Journal</b> , MCA-TV Film (D)	11.6	10.9 kttv 9:00pm		14.7 weco-tv 9:30pm			15.0 waga-tv 10:30pm	5.5 wwj-tv 7:00pm	8.1 king-tv 9:30pm			18.7 wgr-tv 10:30pm	
9		<b>Gene Autry</b> , CBS Film (W)	11.5	4.0 wabc-tv 6:00pm	3.7 keop 9:00pm	10.4 wnac-tv 6:00pm			11.2 wba-a 7:30pm					12.4 wben-tv 5:30pm	
10		<b>Playhouse, The</b> , MCA-TV Film (D)	10.9	3.2 wabd 10:30pm					14.1 wbkb 9:30am						

Show time symbols: (A) adventure; (C) comedy; (D) drama; (Doc) documentary; (K) kids; (M) mystery; (Mus) musical; (SF) Science Fiction; (W) Western. Films listed are syndicated, half-hour length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this

market 1-7 November. While network shows are fairly stable from one month to another in markets in which they are shown, this is true to much lesser extent with syndicated shows. It should be borne in mind when analyzing rating trends from one month to another in this chart refers to last month's chart. If blank, show was not rated at all in last chart or was in old

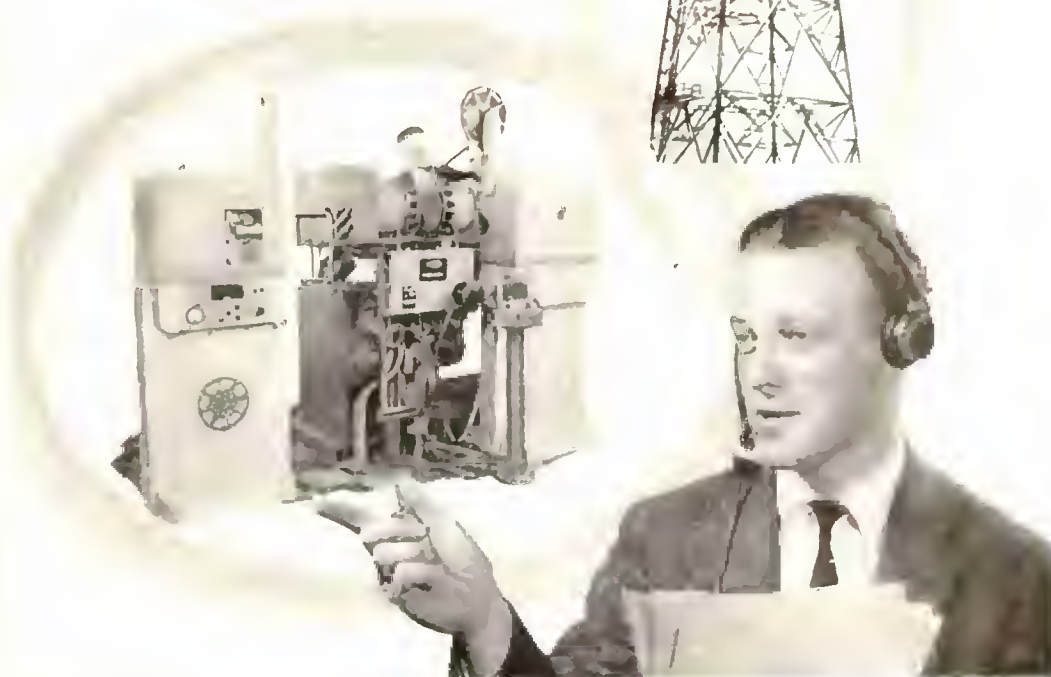


op film shows  
d film  
specially made for tv

1-STATION MARKETS					2-STATION MARKETS			
Br.	Cmbus.	Mjlv.	Phlla.	St. L.	Birm.	Charlotte	Dayton	New. Or.
16.2	1.9	14.2	9.7	24.7	54.3	16.8	34.0	
	p tv	wtmj tv	wpta	ksl tv	whly	whly-d	whly tv	
	8pm	11:00pm	10:30pm	10:00pm	8:00pm	10:30pm	10:30pm	
16.4	1.2	16.2	11.9	20.9	24.0	59.0	27.3	
	w-c	wtmj tv	wcan tv	ksl tv	wabt	whly	whly-d	
	10pm	10:30pm	7:00pm	10:00pm	9:30pm	9:00pm	9:30pm	
13.7	18.0	14.9	16.5	19.8	57.5	20.8		
	wtmj tv	wcan tv	kuk tv	wabt	whly	whly tv		
	10:00pm	6:30pm	10:00pm	9:30pm	8:30pm	7:00pm		
1.2	26.5		15.2	25.0	29.3			
	ns tv	wtmj tv	ksl tv	wbrc tv	whly tv			
	30pm	7:30pm	10:00pm	10:00pm	9:30pm			
2	7.5		11.4	26.2	30.0	25.3		
	w-c	wcan tv	ksl tv	wbrc tv	whly tv			
	30pm	7:00pm	9:30pm	10:00pm	10:30pm			
6.0	12.9	8.2	18.9	26.0	35.3	32.3	38.5	
	ns tv	wtmj tv	wfll tv	kuk tv	wbrc tv	whly	whly tv	
	30pm	10:30pm	10:30pm	9:30pm	10:00pm	10:30pm	9:00pm	10:00pm
7.2	11.4	17.7	10.0	22.8	26.3	51.8		
	bns tv	wtmj tv	wcan tv	ksl tv	wbrc tv	whly	whly tv	
	10pm	6:30pm	7:00pm	5:30pm	10:00pm	1:00pm	9:30pm	
16.0	12.9		12.4	13.8	25.8			
	wlv-c	wtmj tv	ksl tv	wbrc tv	whly tv			
	1:00pm	6:00pm	3:00pm	12:30pm	5:30pm			
6.9			10.4	13.6	30.8			
	wlv-c		ksl tv	whly-d	whly tv			
	1:00pm		11:30am	6:00pm	5:30pm			

30.9	30.2	11.0	57.3	35.3
wbns tv	wtmj tv	wcan tv	whly	whly tv
9:30pm	8:00pm	10:30pm	9:30pm	10:00pm
18.2	14.9		30.0	
wbns tv	wtmj		wbrc tv	
7:30pm	10:00pm		9:30pm	
17.5			11.8	50.8
wbns tv			whly-d	whly tv
6:30pm			7:00pm	9:00pm
24.7	6.5		15.8	
wtmj tv	wtmj		wbrc tv	
9:30pm	6:00pm		6:00pm	
10.7		13.7	27.3	
wbns tv		ksl tv	whly tv	
10:30pm		9:30pm	7:00pm	
			36.3	6.3
			whly	whly-d
			6:45pm	2:00pm

from "ROLL FILM"  
to "SWITCH TO NETWORK"



## WBEN-TV FILLS SECONDS with YEARS and YEARS of EXPERIENCE

Into each precious second of your WBEN-TV spots goes the accumulation of years of technical television skill.

Projectionists, control engineers, cameramen and directors represent the ultimate in combined experience in handling your television commercials.

And to this background of mature skills and television know-how WBEN-TV adds its station philosophy of an uncompromising and scrupulous regard for **QUALITY** inherited from a quarter century of successful radio service and continued in 1948 when WBEN-TV pioneered television in Western New York.

To get the best from your commercials use the station that gives you the best in quality production . . . best in coverage. Use WBEN-TV!

**YOUR TV DOLLARS COUNT FOR MORE ON CHANNEL 4 . . . BUFFALO**

# WBEN

CBS NETWORK

# TV

BUFFALO, N. Y.

WBEN-TV Representative

Harrington, Righter and Parsons, Inc., New York, Chicago, San Francisco

top 10. Classification as to number of stations in market is Pulse's Pulse determines number by measuring which stations are actually used by homes in the metropolitan area of a given market even though on itself may be outside metropolitan area of the market.



# SPONSOR Asks...

a forum on questions of current interest  
to air advertisers and their agencies

## What major trends and developments in television and radio do you see ahead for 1956



### HALF-HOUR'S THE STAPLE OF 1956



John Sheehan, v.p., radio-tv director,  
Cunningham & Walsh, New York

● In looking ahead, I don't agree that the half-hour show is dead. I think that the history of success of the long show is encouraging, and when the 60- or 90-minute program is well done, it's much in the best interest of the public, and therefore, I hope that it will never be less popular.

However, if our industry has ever failed, it may have been in not always basing decisions upon the real desires of the public. For example, when the networks force the public to watch competing shows that are comparable, like two quiz shows or two situation comedies opposite each other, then they're not thinking of the public.

Of course, programs like *Peter Pan* and the ballet are wonderful, and I hope they'll always be with us. On the other hand, I think there'll always be public loyalty to regular weekly half-hours that people look for. The networks must be careful about too frequent preemption of these shows, or the public will resent the spectacular. There's a definite limit to the long show—tv cannot be composed of long shows only. And the saturation point may be reached in 1956.

Furthermore, the advertiser seeks

one basic which is not intrinsic in long shows: an element of repetition. That's another limiting factor on the expansion of long programing. Tv shouldn't forget the value of repetition or it may change the basic characteristic of tv to spectaculars and to pay tv rather than fulfilling its function as an advertising medium. Half-hour shows kept right on being popular. Let tv remember lest it become a box-office medium.

### SPOT TV UP, TV COSTS UP ALSO



Philip H. Cohen, vp., SSCB, New York

● One of the most interesting developments of 1956 I believe will be in the field of spot television. As we all know the choice and even marginal times on the networks are virtually frozen. Therefore, the clients who are just getting into television or those who want to backstop current operations, will have to put their energies into buying local personalities, syndicated shows and such good spots as are available. We have found that you can't do this completely by telephone or through representatives. It means it is vital that we send task forces throughout the country to study closely local opportunities.

Another 1956 development: The television product of the major motion picture companies is sure to get

better. They have learned not only the value of the medium but that it cannot be done with the left hand. Even a new producer such as Mark Stevens who formed his own company only this year can match in production quality the efforts of the major studios because of his knowledge of both the television and motion picture techniques.

As far as the perennial question of tv costs is concerned, sum it up this way: Television costs will be substantial. Television will also sell goods.

### SPECS ARE HERE FOR SOME TIME



Arthur A. Porter, v.p., in charge of  
media, JWT, New York

● Spot radio's outlook will be much rosier in 1956. Everyone already realizes the value of time periods outside of network option time, such as early-morning radio. Radio will continue to help solve many marketing problems and fill in coverage holes. Early in the morning, of course, you get a top dual audience. But there's likely to be a resurgence of other time periods during the next year. There has been no downgrade in spot radio, and it is likely to continue as an important buy.

One of the big questions in television is a network programing question: What's the future of the long

shows? It's too early for finite answers. From the standpoint of big blockbusters like *Caine Mutiny* and *Peter Pan*—shows like these couldn't be done in half-hour periods. You can't expect people today to watch half-hour shows week after week unless they're top programing fare. On the other hand, the advertiser and agency both feel pretty desperate if 90 minutes and \$150,000 go down the ratings drain.

Still, it seems likely that the trend toward the longer time periods in tv programing will continue, except for top half-hour shows. Also, while the advertising dollar isn't as efficient in a spectacular, such a show does offer an advertiser a chance for more spread since he can get into several vehicles on a multiple-sponsorship basis. But the cost is up when it comes to a spectacular unless you do get *Peter Pan* ratings. To date the average spectacular still doesn't get ratings proportionate to the cheaper half-hour show.

An important step forward was taken by the tv industry in 1955 when it organized TvB. We're looking toward this organization to fill a number of voids in tv research. They will be able to undertake such projects as tying tv coverage and penetration into product use: That is, analyze a product and how much viewers use.

#### HALF-HOURS NOT FOR NET RADIO



Arthur Pardoll, manager of broadcasting media, Foote, Cone & Belding, New York

● Spot radio will be strong in 1956. You'll find advertisers continuing the trend toward saturation use of the medium, but there'll still be a rush for morning time. Stations are compensating for this one-sided popularity by offering packages that include afternoon and nighttime periods at lower  
(Please turn to page 94)

**WBNS**  
radio spring-  
board to sales  
in Central  
Ohio

consistently  
first choice  
in the Columbus Market

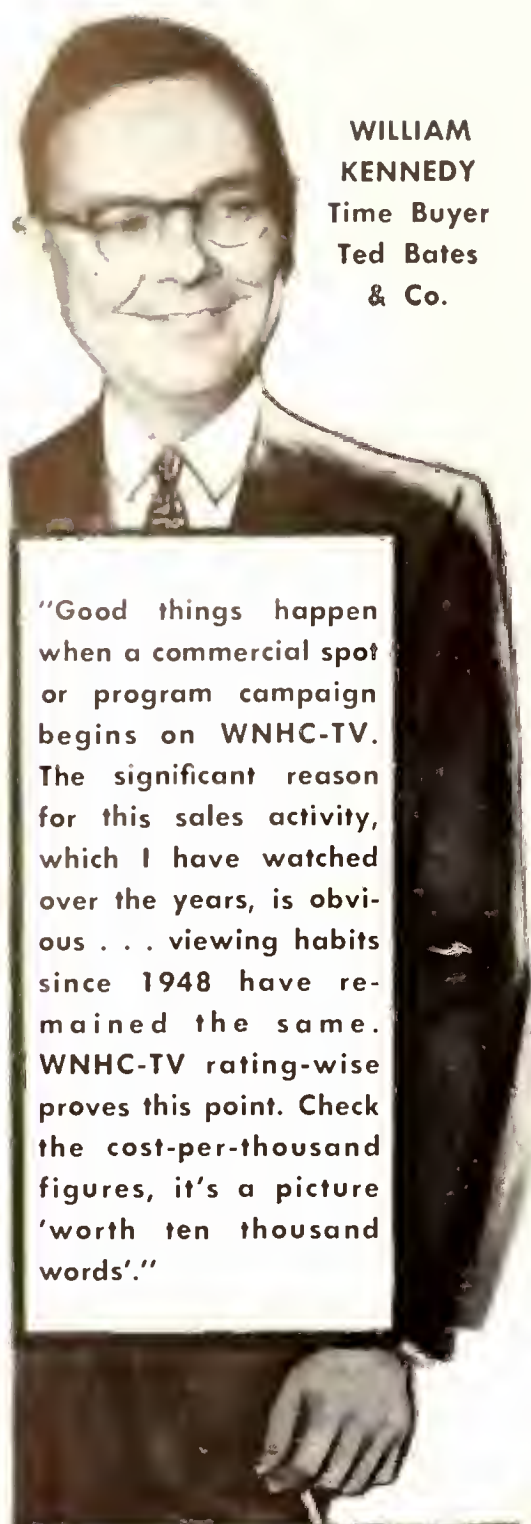
20 top pulse  
rated programs  
day and night

CBS for CENTRAL OHIO

**WBNS**  
radio  
COLUMBUS, OHIO

ASK  
JOHN BLAIR





**WILLIAM  
KENNEDY**  
Time Buyer  
Ted Bates  
& Co.

"Good things happen when a commercial spot or program campaign begins on WNHC-TV. The significant reason for this sales activity, which I have watched over the years, is obvious . . . viewing habits since 1948 have remained the same. WNHC-TV rating-wise proves this point. Check the cost-per-thousand figures, it's a picture 'worth ten thousand words'."

COVERS CONNECTICUT COMPLETELY  
316,000 WATTS MAXIMUM POWER  
Pop. Served 3,564,150 - TV Homes 948,702

represented by the katz agency, inc.

# WNHC

Channel 8 • Television



## agency profile

### **Arthur E. Duram**

V.p., director radio-tv  
Fuller & Smith & Ross, New York

"The industrial advertiser's problems on television don't differ from the problems of consumer goods manufacturers," says Art Duram, radio-tv v.p. at Fuller & Smith & Ross, an agency that is particularly heavy in industrial accounts.

"He too seeks circulation, but tends to be more sticky about prestige programming, since he generally uses his tv advertising to sell to his wholesaler or manufacturing customers, rather than to the general public."

It is with marketing and merchandising considerations in mind that Duram recommended Alcoa's fall 1955 buy of *The Alcoa Hour*, drama show on NBC TV Sunday evening (alternate weeks).

"With Alcoa we've also set a precedent in buying Alcoa Day on NBC TV," Duram added. He was referring to 6 December, "Alcoa Day on NBC TV," when Alcoa sponsored every available network program on NBC throughout the day and evening.

"We feel that there's likely to be a sizable trend toward this type of vertical saturation for all types of advertisers. P&G, for example, has just done it for a new product (See Sponsor Report, 28 November). The reasoning behind Alcoa's all-day sponsorship of network programming is this: (1) You couldn't buy a nighttime spectacular for the price, that is for \$110,000. (2) We expect our total audience was equivalent to being on Nielsen's top 20 list, or over 10 million different homes. (3) We had eight different stars to merchandise. (4) There's only 5% duplication in audience between *Today*, *Home* and *Tonight*, which were among the shows we bought."

Duram talks very persuasively about subjects he's sold on. "I guess I had pretty good training in speechmaking. I used to be a sportscaster in the Midwest."

Television advertising, he feels, can't get into a rut because of the intense competition. "However, new ways of using the medium crop up continuously," says Duram. "For example, the old idea of demonstration commercials will probably die out. The stress and the new trend will be on motivational selling, making the product irresistible, rather than just showing the mechanics of how it works."

Duram commutes to Chappaqua, N. Y., "with 75% of Madison Avenue," where he lives with his wife and eight-year-old son. ★ ★ ★



IN INLAND CALIFORNIA (AND WESTERN NEVADA)

# Beeline

RADIO

delivers more  
for the money



These inland radio stations, purchased as a unit, give you more listeners than any competitive combination of local stations . . . and at the lowest cost per thousand!

(SAMS and SR&D)

In this mountain-isolated market, the Beeline serves an area with over 2 million people and more retail sales than Colorado, Kansas or Kentucky! (1955 Consumer Markets)

## McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA • Paul H. Raymer Co., National Representative





**MODESTY IS  
BECOMING but...**



**WLOL**  
IS PROUD TO BE  
BEST IN  
THE NORTHWEST!

Why be shy about it??  
Latest PULSE ratings  
prove that hour by hour . .  
nite and day . . more  
Twin City dials are on  
"1330" than ever before!  
Our happy sponsors know  
why—it's MUSIC, NEWS and  
SPORTS \$ELL-POWER  
that make WLOL your  
best buy!

**THE TOPPER IN  
INDEPENDENT RADIO**

**WLOL**

MINNEAPOLIS - ST. PAUL

5000 watts—1330 on your dial

LARRY BENTSON, Pres.  
Wayne "Red" Williams, Mgr.  
Joe Floyd, Vice-Pres.  
AM RADIO SALES

Continued  
from  
page 8

## AGENCY AD LIBS



The foregoing, believe it or not, brings me to tv commercials. This added dimension I mentioned as possible in television has already wrought a mighty change in the business of ad-making, too. Several years ago I alluded to a new facet of our business in one of these colyums and said it was apparent on a distant and dim horizon.

I was wrong. The change—revolution, if you will—has already taken place. It is already true that the tv-able copy idea is the one that gets bought by the advertiser.

By the same token tv-copy campaigns are now being translated into print frequently and with varying success depending upon the skills of the copy people concerned as well as the difficulties of the video elements involved.

A case in point: the "Missing, Missing, Missing in every other toothpaste" which Colgate is using on the printed page is a translation, I am sure, designed to simulate the drama of the tv-zoom and audio-with-echo chamber of the tv device. It came out of tv. It went into print. And a tv copy writer, I believe, developed the idea. How many similar instances have you noticed?

In our own shop I've seen literally scores of tv copy ideas become the basis of the print campaign.

Perhaps it is the theme line taken from a jingle. It may be a video device that becomes the logotype in the newspaper advertising. Or then again it could be that the very framework of the magazine series leans upon the television copy to the extent that the layout is set up like a story board. Or the same models (announcers) are used in print as over the air. There are scores of tie-ups.

What a fascinating reversal of what so long was the case: print copy writers sending their handiwork, via the office mails, to the youths in tv copy with a request that the "pictures be added."

Not only are we finding that sound copy is *starting* in tv these days and is then making its way into other media, but that the revolution has struck at the heart of the agency in that the young men and women of tv copy are starting to do some of the basic thinking. This last is the real achievement. They are becoming recognized (justifiably) as admen and adwomen and have been awarded their visas at the various agencies where they work. This permits them to cross over from the Ellis Island where they have been kept as aliens for all too long a stay. ★★★

### **Letters to Bob Foreman are welcomed**

*Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs?" Bob and the editors of SPONSOR would be happy to receive and print comments from readers. Address Bob Foreman, c/o SPONSOR, 40 E. 49 St., New York.*

It's not a secret ingredient . . . it's

# AKH\*



\* **Advertising Know How** is the most important contribution that SARRA makes to a television commercial, for at SARRA our only business is, and always will be, visual selling.

Sarra's permanent staffs are all advertising men. They speak the language of the agency and its clients. They interpret the sell with AKH.

# SARRA

INC.

Specialists In Visual Selling  
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street

Television Commercials

Photographic Illustration

Motion Pictures

Sound Slide Films



**Agency reactions  
to Consumer Markets  
announcement  
spell sales opportunities  
for Radio and  
Television stations**

When Standard Rate & Data Service announced in October that, starting in May 1956, the Spot Radio and Spot Television books would include market maps and market data right along with the monthly listings of rates and data, agencies and advertisers everywhere reacted with great enthusiasm.

Read what some of them said  
about the ways they will  
use these market maps  
and statistics

Market maps . . . market statistics . . . not once a year . . . **EVERY MONTH** . . . right where they belong, in SRDS together with monthly listings of rates and data.



**Fletcher D. Richards, Inc.**

**Mrs. Virginia Monfredini - Media & Traffic**

"Putting maps and CONSUMER MARKETS' data in the Newspaper, Radio and Television books is an excellent plan. Imagine getting maps and market data every month. It is simply wonderful. Your company certainly has come up with wonderful ideas to help us buy advertising.

"The market figures will help me justify any advertising change suggestions. Now CONSUMER MARKETS figures will be easy to find. In the past, others have borrowed my CONSUMER MARKETS and I've had to hunt for it so I could use the data. Now I won't lose any time that way."

**Account Executive; Large Agency**

**(names withheld because of agency policy)**

"Man, you've got a real good idea here. You know what a 'nut' I am on market figures. I've used your CONSUMER MARKETS data like, I guess, no one else has. In fact, just this last week the sales manager of one of our accounts asked me where I got all my information. I showed him CONSUMER MARKETS. He was amazed and said he'd order one right away.

"I do lots of traveling and I always needed your media books and CONSUMER MARKETS with me. Now I'll be able to save space in my luggage with all this material in one book.

"I like your Metropolitan Area ranking tables. I've had them reproduced on mimeograph. Here, I'll show you. Now I sit down with the client and talk distribution in each major market one at a time. It's surprising how many times the client will have all but ignored one or a couple of major markets. This table shows him what share he's missing by not being more aggressive there. That's only one way I use CONSUMER MARKETS. You've seen what I do with your maps and other data. Yes, I know this will be very helpful."

**Goodkind, Joice and Morgan, Inc.**

**Miss Florence Neighbors - Media Director**

"Why, I think this is a fine idea. I certainly would like to have the data and maps added to these books. When we plan a spot schedule, we use population to help us evaluate markets. With all these in one book, imagine what a big help this will be!

"I service a couple of accounts, too. Whenever I see them I always have at least one copy of SRDS with me. Now, I know that I will have sufficient market data with me. This will be a very helpful addition."

**McCann-Erickson, Inc., Chicago**

**John Cole, Broadcast Media Supervisor**

"Wonderful Idea! You people must be psychic. Only a few days ago I was thinking how wonderful it would be if we did not have to jump around to so many sources for the information we need in making up our media list. Many is the time when I could have used an immediately available map when I had the rate book with me in a meeting. I likewise having the basic market data only a page or two away from the rate data makes a lot of sense to me. This will make it possible to spot check coverage and potential quickly without taking valuable time to gather data from files or other sources."

**Russell M. Seeds Co.**

**Miss Merle Meyers, Radio and TV Time Buyer**

"I think this will be helpful. It certainly is a new idea. The more I look at it and think about it the better it seems. Sure I use market data in my planning. Sometimes it hasn't always been your book; but with the data right here, I will use CONSUMER MARKETS estimates. I think the maps are fine, too."

**Beaumont & Hohman, Inc.**

**Clarke Trudeau - Media Director**

"You mean put maps in like you had years ago in the Newspaper Book? Yes, we'll like that. It would be extremely helpful having listings, maps and market data all together in the same book. We could save a great deal of time. Also, we would know that we have maps, market data and listings if we just have your SRDS books. This would be a fine thing when we are in clients' offices. Then, we usually have the SRDS TV or Radio or Newspaper book with us."

**Time Buyer; Large Agency**

**(names withheld because of agency policy)**

"I think it's an excellent idea. It's only logical to have both media and market information together... a real contribution. Yes, I do use market data. Here, market selection includes both the media and research departments and the client's marketing people. It's not cut and dried—we all put our heads together. Spot TV is what we are using now for one of our clients. Their marketing people will tell us where their sales indicate a good market. Then we take this data and correlate it with our population information. The result is a list of markets that we are going into."

*Note: Just a few of many. Your SRDS District Manager will be glad to let you see all of them.*

## **new sales opportunities for radio and television stations**

With market maps, market data and media data all together every month in SRDS, you get:

More eye-traffic for your Service-Ads.

Twice the opportunity to catch the right people at the best time with the right story, by placing your market and market coverage story in a Service-Ad near the CONSUMER MARKETS' data, and your station story in a Service-Ad near your listing.

Greater coverage of more agency and advertiser people of importance to you.

Improved flexibility that permits you to dramatize significant changes in your market story as they are reflected in SRDS.

Yes, this expanded service to the advertising industry makes SRDS a natural fit for your market story and your station story; gives you new opportunities to sell both, with appropriate advertising positions near your market data and near your station's listing.

**SRDS Standard Rate & Data Service, Inc.**    

*The National Authority Serving the Media-Buying Function*  
Walter E. Bothof, Publisher, 1740 Ridge Avenue, Evanston, Ill.  
Sales Offices: New York, N. Y. • Evanston, Ill. • Los Angeles, Cal.



## USED CARS

SPONSOR: Sarwark Motors

AGENCY: Culpepper

**CAPSULE CASE HISTORY:** *Sarwark Motors, one of Phoenix' largest used car dealers, drew 297 responses to a single one-minute participation on KPHO-TV. The participation cost \$25.80 and was one of the used car dealer's regular schedule run on the station six days a week. The annual campaign costs Sarwark \$6,708 and produces results that are stated thusly by the owner: "67% of our total sales can be attributed directly to television advertising."*

KPHO-TV, Phoenix

PROGRAM: Participations

A logo with the letters "TV" in a large, bold, serif font, with the word "results" in a smaller, bold, sans-serif font below it. The text is white and set against a dark, rounded rectangular background.

• **Coming next issue . . . a whole year of Tv Results listed alphabetically by product categories. This issue see 92 Radio Results, starting page 39**

## CLEANING

SPONSOR: Yerbury-Dana Co.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *When renewing its 26-week contract with WHBF-TV for the Saturday night Quad-Cities on Camera, the sponsor wrote "results are expected, and required, if any long-term advertising plan is continued." The results that convinced the client to renew included more drape cleaning jobs in the single month of July than it had gotten the entire previous summer. The 15-minute show was credited with all the increase by the sponsor who pays \$76 per week for Quad-Cities on Camera.*

WHBF-TV, Rock Island, Ill. PROGRAM: Quad-Cities on Camera

## COOKIES

SPONSOR: Schaible's Bakery

AGENCY: Dir

**CAPSULE CASE HISTORY:** *For the three weeks before Christmas, Schaible's Bakery sponsored A Visit With Santa Monday through Friday from 5:45 to 6:00 p.m. Children wrote letters which Santa read on the show and they also visited him in the studios. Commercials featured Santa eating the sponsor's Christmas cookies. The \$1,200 outlay brought this response from the bakery sales manager: "... our sales of Christmas cookies broke all previous records—increasing 25% over last year."*

WGLV, Easton, Pa.

PROGRAM: A Visit With Santa

## BAKED GOODS

SPONSOR: Keebler Baking Co.

AGENCY: McKee-Albrig

**CAPSULE CASE HISTORY:** *Storybook House, a dramatization by puppets of children's classic stories, doubled its mail pull each week for the first four weeks ran on WPTZ. Weekly drawing contests are run for the children to depict one of the show's characterizations. Entries are submitted with a Keebler label, and can win the child a 20-volume set of the Book of Knowledge. The sponsor states its philosophy this way: "We recognize the importance of children as customers." Time costs for the 15-minute Saturday morning feature: \$323 per week.*

WPTZ, Philadelphia

PROGRAM: Storybook House

## FURNITURE

SPONSOR: Standard Furniture Store

AGENCY: Direct

**CAPSULE CASE HISTORY:** *When the Standard Furniture Store switched to sponsorship of China Smith (NTS syndicated film show) they decided to test its drawing power. The closing announcement was used to advertise an inexpensive item of furniture. The sponsor said that about the Monday night show, "Our viewers evidently like the new show, China Smith. . . . We sold 26 units before noon Tuesday." Standard Furniture Store pays \$77.50 per show, which they sponsor every other week.*

KXLF-TV, Butte, Mont.

PROGRAM: China Smith

## PET SHOP

SPONSOR: Northwest Seed & Insecticide Co. AGENCY: Direct

**CAPSULE CASE HISTORY:** *A single 15-minute show Jungle Town, brought a response that astounded the sponsor. He offered 10 baby parakeets to the first 10 people who identified an animal he displayed. The man brought 1,057 letters, phone calls tied up his three business phones for two days and customers so flooded the store that all parking space was taken for a quarter-mile around the store. Besides all of this tumult, a \$10,000 gift inventory was reduced to \$200 in three days. The 7 p.m. Wednesday show costs \$114.30 per week.*

KXLY-TV, Spokane, Wash.

PROGRAM: Jungle Town



Continued  
from  
page 22

## SPONSOR BACKSTAGE



ent, but is not (as so many business men are) ever blinded by the stardust, which much such talent gives off. He values and knows writers and writing, back and superb.

We got around, inevitably and at one point, to discussing the spectaculars. Bob raised just one question, in this connection, which, I believe, speaks volumes for his powers of appraisal and cold common sense. I wonder, he wondered, how much of the \$250,000 to \$500,000 plus which is tossed into some of these spectaculars ever gets on the tv tube? And how much is wasted? Good question? I surely think so, and typical of the down to earth approach Mr. Foreman uses. It may seem peculiar for a magazine columnist to go on in this manner about a companion writer, but I have no hesitation in doing so in connection with Bob. I read his pieces every issue and I think you're missing a bet if you don't.

And talking about spectaculars, I for one, was greatly pleased to see the dizzy rumors which have been clouding the air for the past several months re the daddy of the specs, Pat Weaver, set to rest. When the RCA-NBC Board of Directors, at the urging of Brigadier General David Sarnoff, made Pat the Chairman of the Board of NBC, I felt it was high tribute to one of the most daring, imaginative, far-sighted gents, who ever put his mark on television. I, and I'm sure, thousands of other industryites, are equally delighted to see young Bobby Sarnoff get the presidency of the network. Little thought is given, I'm afraid, to the simple truth, that it's just as much of a handicap as a help, to try to make your way to the top, as the son of one of the industry's all-time great figures. Bobby has done it by working hard, quietly, effectively, and with great dignity. He'll make a fine web president.

And swinging back to agency men, their talents and problems: A few pieces back we did a commentary on the unprecedented shuffling of multi-million dollar accounts and the accompanying headaches for the agency lads. One of the latest, of course, is the departure of the \$10,000,000 Pepsi-Cola account from the Biow-Beirn-Toigo shop. The effects of this switch won't be apparent to the naked eye for many months to come, but that they will be tremendous in several directions is obvious. And if you're looking for another intriguing agency-account situation, take a gander at the dilemma of Norman, Craig and Kummel. Having become the season's fair-haired boys by snapping up Louis Cowan's \$64,000 *Question* for Revlon, the agency is set to take over the Speidel account. Speidel, of course, sponsors the rival quizzer (produced by Cowan, too) *The Big Surprise* on NBC. Word is around that the Revlon brass is not going to sit still for Norman, Craig and Kummel, working on any other big-money quizzer than \$64,000 *Question*. It will be fascinating to see how NCK come out of this one. ★ ★ ★



### "My Little Margie"

Mondays thru Fridays  
4:00-4:30 P.M.

Three 1-minute spots  
available within the  
show at regular rates

### "Million Dollar Movie"

Sundays 1:30-3:00 P.M.

—also—

Sundays 11:00-12:30 Nite

Minutes available  
at no premium . . .  
film and slide com-  
mercials only.

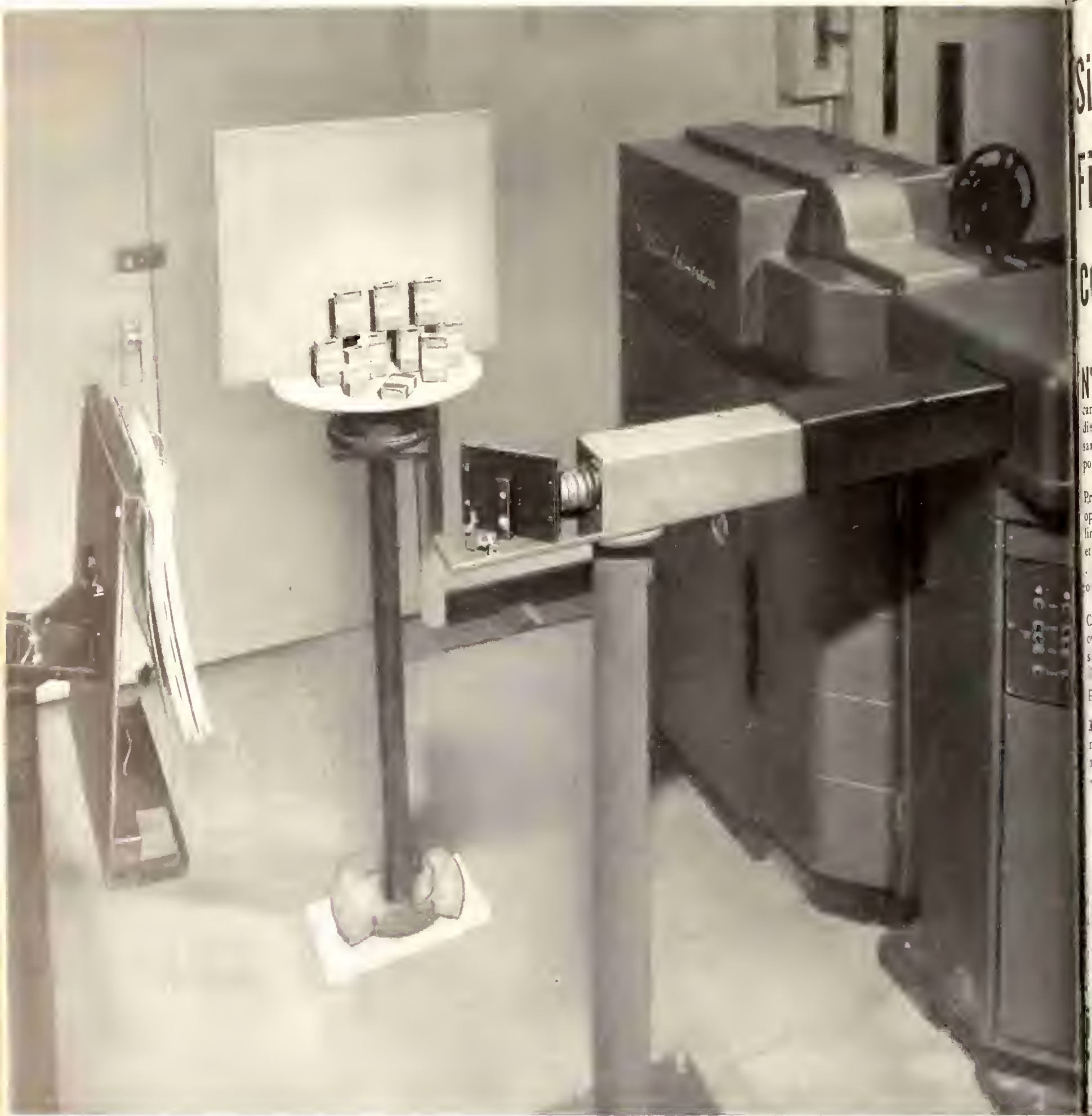
Write, wire or phone  
WEED or the Station  
for rates and avail-  
abilities.



NBC NETWORK  
Represented Nationally By  
WEED TELEVISION CORP.



# Now! Live Color Commercial



"3V" Color Film System as arranged for pickup of color opaques and live action commercials.

*RCA Pioneered and Developed Compatible Color Television*



# with your RCA "3V"!

## Simple lens system added to RCA "3V" Film Camera picks up live-action color commercials...and color opaques of all kinds

**N**OW you can go to "live" color in the least expensive way imaginable. RCA engineers have worked out an extension lens system which can be used with any RCA "3V" Camera to pick up all kinds of product displays . . . live . . . in action . . . in highest quality color. And the same system can be used for televising color opaques in the simplest possible manner.

Products to be colorcast are set up on a small, fixed stage (as shown on opposite page). Any type of action which can be carried out in a limited area is practical. You can turn products around, upside down, etc. . . . show liquids foaming . . . real bottle pouring . . . use of tools . . . appliances in operation . . . wind-up toys in action . . . all kinds of animation.

Color opaques can be artwork, charts, maps, diagrams, magazine pages, comic strips. They can be mounted on an easel, on a flip-over stand (as shown at right), or held in the hand. You can use artwork or catalog illustrations and thus avoid making slides. Color rendition is nearly perfect; there are no density problems as with color slides.

Both products and opaques are televised in the open . . . in fully lighted rooms. No need for light covers or strobe lights. Pictures have high resolution inherent in vidicon type camera. Picture quality and color is equal in every way to that attained with studio type color cameras.

Development of a push-button operated 4-input multiplexer makes it possible to use an RCA "3V" camera for televising "live" color commercials, color opaques, color transparencies, color slides and color films. Such an arrangement provides maximum usefulness of equipment—gets you into color in the fastest and least expensive way.

And remember, the RCA "3V" Film Camera System is the system which most broadcast engineers believe to be the best.

For complete technical information on the new RCA "3V" Color Film System, call your RCA Broadcast Sales Representative. In Canada: write RCA VICTOR Company Ltd., Montreal.



**RADIO CORPORATION of AMERICA**  
BROADCAST EQUIPMENT, CAMDEN, N. J.



Color opaques in series, or a flip of the wrist.



Live color commercials with a minimum of props, showing hands, etc.





### Radio pulls car driving audience to gas station opening

Car radio listeners account for a good percentage of a radio station's audience of a summer day in Canada, too. Capitalizing on this note, a new Royalite gas station opening in British Columbia scheduled a radio announcement campaign and remote broadcast from their site. The announcements ran several days before the opening and a remote broadcast started at 11:30 a.m. and ran until 7:30 p.m. on the opening day, all for an ad budget of \$600.

CKNW, New Westminster, B.C., conducted interviews with customers as



Radio crowds gas station with customers

well as programed entertainment by station personalities.

The result of the heavy broadcasting was a heavy influx of customers. The station became so mobbed that even with four pumps handling 160 autos an hour, police had to be called to un-snarl the traffic. The Royalite house organ termed the results "a record day of sales" as more than 10,000 gallons of gas were sold. Not only was business outstanding on opening day, but the advertising impact kept sales high for several weeks. As a result of the initial effort and to keep business at a high level, the manager of the Royalite station signed a one-year daily announcement contract.

CKNW reports the success of the promotion has caused other oil companies in the area to launch similar radio campaigns. Since the Royalite opening in August, some eight other service stations have featured CKNW broadcasts from their stations to highlight their openings. ★ ★ ★

### Campbell begins hot soup sales from automatic vendors

Over 30 million bowls of soup are served daily for lunch in this country but Campbell Soup Co. is taking steps to raise the figure by making hot soup available to more people at lunchtime. In their second major soup innovation within the year, the company has begun sales from automatic vendors in public buildings and factories. Earlier this year the company had launched a soup-on-the-rocks promotion to bolster soup sales in the hot weather.

A number of machines are already in operation with high sales reported.

Since the machine was first displayed at a trade convention in November, the manufacturer has received several hundred orders for the vendors. Each has a 210-can capacity of eight-ounce tins.

Campbell's agency, BBDO, has stated that there are no plans for using any of the client's three network tv shows to promote the mechanical salesman at this time. As production of the machine mounts and they assume a more significant role in the sales department, this thinking may be revised. ★ ★ ★

### Master's thesis studies movie commercials on television

A master's thesis prepared recently by a USC student, Curtiss R. Hungerford, studied the effectiveness of movies advertising on tv and revealed that in the test area, 60% of the people attending drive-in theatres did so because of the tv commercial.

On the basis of the movie houses checked, the author stated that: about half of the tv set owners in the movie audiences were influenced by the tv advertising; and at the lowest, one-third of the audience attended each show because of the tv. ★ ★ ★

### H-R Reps study market first-hand in Boston

A frequent industry lament used to be that reps weren't familiar with the markets or stations they were selling. H-R Representatives moved its entire Chicago and New York offices to Boston recently to further dispel the old wheeze and to get an on-the-spot view of WNAC, WNAC-TV and the Yankee Network.

The staff from Chicago flew up to Boston while the New Yorkers took the more leisurely train ride. All arrived in time to hear their host, Norman Knight, executive vice president and general manager of the stations, report on programming, promotion, public service and sales.

The entire transportation bill topped \$1,000 but everyone agreed that it was a good investment because the people are now acquainted with and better able to sell the market. Shown in the photo are the H-R Reps with their Boston hosts. From left to right (bottom row) Dwight Reed, Art Kelly,



Boston station plays host to its visiting rep

Jim Gates, Stu Lewis, Don Softness, Red Slavin (second row) Jack Soell, Duncan MacDonald, Louise Morgan, Marguerite Phillips, Sis Mullaney, Avery Gibson, Phyllis Doherty, Gilman, (third row) Frank Pellegrin, Harry Martin, Joe Rose, Miller, Nat Herman, Jim LeBaron, Jin, (fourth row) Don Donahue, Don Kochenthal, Bob Manderville, George W. Steffy, Henry McMahon, Paul Weeks, Jerry Molfese, (fifth row) Norman Knight, Murray Davis, Dave Harris, Walt Dunn, Ed Pearle, (top row) Frank Headley, Cal Cass, Max Friedman, Proc Jones and George Hallberg. ★ ★ ★



## Te film show star signs new 16-market contract

Preston Foster, who appears as Cap'n John in MCA-TV's *Waterfront* series, has signed a contract to appear in commercials in 16 West Coast markets for Albers Oats and Albers Flapjack Mix of the Carnation Co. Albers will sponsor the show throughout 1956.



Cap'n John to sell Albers in "Waterfront"

Shown at the contract signing are (l. to r.) Cory C. Clark, Jr., ad manager for Albers cereals; Sid Gilmore, Albers cereal product manager; Foster; Frank McMahon, Albers Milling account executive for Erwin Wasey & Co. The agency set up the contract for Foster's services with Roland Reed Productions through MCA-TV. ★ ★ ★

## Off-beat tv commercial leads to local campaign

A warehouse mix-up resulted in the premature delivery to Electrical City, a Grand Rapids appliance firm, of more than 100 major household appliances. Having no place to stock them, the store hired a policeman to guard the overflow in the street.

The idea of the policeman outside the store appealed to the store manager and he bought three one-minute live announcements on WOOD-TV to burlesque the policeman in "Keystone Cop" fashion in front of the store. After three announcements the merchandise was sold out.

The success prompted the manager to continue the three-announcements-a-week schedule. He decided that the off-beat approach could work best in the after-dinner and late-night periods. The campaign was dubbed *Electrical City Playhouse* and old time movie routines were redone in a light vein as part of the overall campaign.

The same type promotion later was used to help push the stock of GE Portable Tv Sets, a slow mover. In one month 250 sets were sold. ★ ★ ★

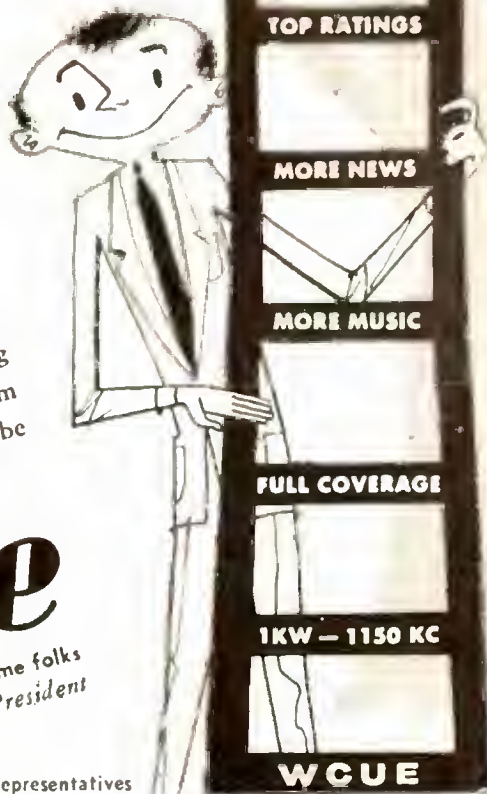
be our guest...

Better use our ladder, when Ohio's 4th market is the plum you're after. Better check our top ratings... better get tuned to our music... better learn about "Contact", our live-wire news service. WCUE's mobile broadcast unit... neighbors to the scene of the news. It cruises the city and speeds down the highways, never misses a thing. When you're reaching for our particular sugarplum market... use our ladder, be our guest!

**Wcue**

Akron's only independent — we're home folks  
TIM ELLIOT, President

John E. Pearson Co., National Representatives



MORE THAN EVER.....

*Stockton's Most Listened to Station*

## HOOPER RADIO AUDIENCE INDEX

STOCKTON, CALIF. OCTOBER-NOVEMBER, 1955

	RADIO SETS IN USE	C	N	KSTN	A	H	OTHER AM & FM	SAMPLE SIZE
MONDAY THRU FRIDAY 7:00 A.M.-12:00 NOON	14.8	25.2	7.1	37.6	14.9	9.0	6.1	6,629
	RADIO SETS IN USE	C	N	KSTN	A	H	OTHER AM & FM	SAMPLE SIZE
MONDAY THRU FRIDAY 12:00 NOON-6:00 P.M.	13.4	30.1	7.9	33.2	14.2	7.7	6.9	7,939

**K  
S  
T  
N**

Fall 1955 Hooperatings show KSTN increases dominance of \*Stockton Radio Audience.

\*America's 92nd Market

*Music • News • Personalities*  
Represented by Hollingbery





right  
to  
the  
point!

For an hour and a half on the evening of December 12th millions of Americans had their first, dazzling experience of a new television art form—full-length classical ballet. NBC's color presentation of "The Sleeping Beauty" by the Sadler's Wells Ballet was seen by an estimated 30 million viewers. This is six times as many people as have seen 2,000 performances of this celebrated ballet company on two continents over a 10-year period.



Jack Gould in The N. Y. Times described it as "an exquisite joy and delight." Variety judged it "a stunning success." Sid Shalit in the N. Y. Daily News wrote that it was a "magnificently beautiful presentation."

On the NBC calendar is another distinguished program combining the same kind of audience-appeal and cultural value. It is an unprecedented 3-hour television event — the American premiere, before its release to

movie houses, of Laurence Olivier's "Richard III." This film, which is available for sponsorship, has all the sweep and scope and dramatic fire of Olivier's previous box-office successes with Shakespearean plays. It is bound to attract one of the year's greatest audiences.

Right to the point for advertisers.

*exciting things  
are happening on*

**NBC** television  
a service of **RCA**



## A/E TO PSYCHOANALYST

(Continued from page 34)

cally feasible to the agency their services are spread over many accounts. They counsel the account man on his client's marketing problems and objectives and apprise him of what they've been doing directly with the client's field force. But, unlike the old days, these are really footloose members of your team and they, because of the nature of their highly specialized work,

have direct access to your client. That's big difference No. 1.

"And now for big difference No. 2. In the old days the account man of standing in the agency called the signals. In the larger agencies today the power of final decision derives from the management group. The individual control is not vested in the account man. As a cog in the machine his freedom of action and decision is pretty well curtailed. He's got to know good planning, good copy and art, good

marketing practices and how to make the most efficient use of television and radio. He must be able to balance all these and keep the whole ball of wax moving toward the objective of the client's marketing plan. He must know how all the techniques of marketing work so that when he comes before the client he can talk to him and answer questions with authority.

"But with all expansion of the account man's areas of knowledge and responsibility for getting the utmost

# NEW AND UPCOMING TV STATIONS

## I. New stations on air\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, REP
LEWISTON, IDAHO	KLEW-TV	3	7 Dec.	13.8	1,260	-----	None	NFA	Lewiston Tv Co. Thomas C. Bostie, pres. J. Barry Watkinsen, v.p.
MEMPHIS, TENN.	WREC-TV	3	5 Dec.	100	1,002	-----	WHBQ-TV WMCT	373	WREC Bstg. Service Hoyt B. Wooten, o&o

## II. New construction permits\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, RADIO REP
IRONWOOD, MICH.		12	30 Nov.	.785	540	None	NFA	Upper Michigan-Wisconsin Bestg. Co., Inc. William L. Johnson, pres. & gen. mgr. Archle Johnson, v.p.
CORPUS CHRISTI, TEX.		6	9 Dec.	53.5	651	KVDO-TV	49	Gulf Coast Bestg. Co. Free & Peter T. Frank Smith, o&o, pres. T. Frank Smith, Jr., v.p.
RICHMOND, VA.		12	30 Nov.	316	790	WTVR WXEX-TV	494	Richmond Television Corp. C. T. Lucy, pres. William T. Reed, Jr., v.p. Barron Howard, v.p. & gen. mgr. Morton G. Thalheimer, v.p.

## III. New applications

CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT, AM AFFILIATE
ROCHESTER, N. Y. <sup>1</sup>	27	25 Nov.	19.86	405	\$74,350	\$60,000	WHAM-TV WHEC-TV WVET-TV	WHEC Inc. Frank E. Gannett, pres. Glover DeLaney, v.p. Paul Miller, v.p.
ROCHESTER, N. Y. <sup>2</sup>	27	25 Nov.	19.86	405	\$74,350	\$60,000	WHAM-TV WHEC-TV WVET-TV	Veterans Bestg. Co., Inc. Ervin F. Lyke, pres. Paul C. Louthier, v.p.
ELLENSBERG, WASH. <sup>3</sup>	29	3 Dec.	.84	1,215	\$14,830	\$6,000	None	Kittitas Valley TV Assoc. Cy Morgan, pres.

## BOX SCORE

U. S. stations on air

420§

Markets covered

260§

\*Both new c.p.'s and stations going on the air listed here are those which occurred between 28 November and 9 December or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. \*\*Effective radiated power. Aural power usually is one-half the visual power. \*\*\*Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being

from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. §Data from NBC Research and Planning. NFA: No figures available at presstime on sets in market. 1-2Applicants will share time and facilities with one another as they currently do with the channel 10 outlet. 3Proposed station would be a satellite to KIMA-TV, Yakima.

out of his widening crop of specialists, his area of authority over the account has progressively narrowed. From a one-time proud individualist, with some claim to leadership, his role has, in essence, been reduced to that of an administrator. Or even, as the case may be, as merely a business manager."

**Analyst:** "This marketing knowledge sounds complex, but wherein is it far removed from the previous range of operation of the account man?"

**Account executive:** "In the old days we account people would toss in merchandising as an after-thought when making a presentation to a prospective client—more as a frill than an obligation. Today more and more of the top agencies are making it the No. 1 item on their services parade. Only today it's called 'marketing.'"

"Included among the marketing

★ ★ ★ ★ ★ ★ ★ ★

"We believe that the present news and music concepts have proved that people want to be free in radio listening. Watching television, people report they feel a lack of this freedom in that the tv set demands and commands the major portion of their attention while they are viewing. Our research indicates that we should try to meet the demands of the viewer for freedom, but at the same time supply to him not just continual music, but real and vital information with a sense of excitement."

ROBERT E. KINTNER  
President  
ABC

★ ★ ★ ★ ★ ★ ★ ★

steps that an account man must take note of are: (a) how the product is to get its fullest distribution, (b) getting the product on display so that it can be seen in the store (c) tying in the product with chainstore and super-market promotion periods, (d) display contests for dealers (to make sure the product gets the best visual breaks) and (e) probably a closed-circuit of the tv campaign announcements for the salesmen's education. And on top of this the account must remember how much television has speeded up consumer reaction to a new product and make sure the product's distribution is properly timed with the break of the tv campaign."

**Analyst:** "I don't know much about business, but I should think a well coordinated checklist and an efficient assistant would be the key to such added responsibilities."

**Account executive:** "You may be right, but I can't resist recalling how much easier and simpler it was in the old days in personal relations. It used to be that a president or board of directors picked the lavants or campaign that pleased them. Today the influence of the marketing research and field services people has grown so strong that you find the president or board of directors picking the campaign that the marketing people tell 'em will most appeal to the type of people the product is trying to reach. It


seems that in some client organizations marketing specialists are beginning to move into top-level management, and that's not going to make it any easier for us 'old-fashioned' account men."

**Analyst:** "Well, you know you can't resist technological progress, . . ."

**Account executive:** "Say, are you my analyst, or are you taking sides against me? Here am I faced with not only having to adjust myself to the much broader responsibilities of a job but to competition from outlanders for

**It all adds up to 10\***

The latest ARB report (October, 1955) on the Rochester television audience tells a mighty impressive story about what Rochesterians think of Channel 10!



FIRSTS	Of the 461 competitive quarter hours weekly Channel 10 rates first in 273, and ties for first 11 times!	SECONDS
273	Daytime, Mondays through Fridays, 7 AM to 5 PM, Channel 10 rates first 132 times--better than 2 to 1!	177
132	Three of the four top-rated programs are heard on Channel 10!	60
3		1

WRITE US TODAY FOR  
CHOICEST AVAILABILITIES  
IN ROCHESTER!

**CHANNEL 10** VHF

125,000 WATTS • CBS BASIC • ABC AFFILIATE

OPERATED SHARE TIME BY  
WHEC-TV AND WVET-TV

**ROCHESTER, N.Y.**

EVERETT-MCKINNEY, INC. • NATIONAL REPRESENTATIVES • THE BOLLING CO., INC.



my job, and you tell me about technological progress."

**Analyst:** "Sorry— but who are these outlanders?"

**Account executive:** "Those field marketing people I've been telling you about. Don't you recall my mentioning the type of account man some management consultants have been retained to recruit for agencies— product managers, sales managers, brand managers?"

**Analyst:** "Why should they cause you deep concern?"

**Account executive:** "How would you feel if, after you have been selling a certain brand of psychoanalysis, somebody moved in across the hall with a hot competitive brand?"

**Analyst:** "I don't quite see your analogy."

**Account executive:** "Let's forget it. But let me tell you this: It strikes me as all a new pitch to impress clients. 'Marketing' is the latest cue word to show a big client— particularly one in the packaged goods field—that you're right on the ball.

"You're agency top management with an account that spends upwards of \$5 million. The client makes a speech in which he says the client-

agency relationship is changing and that it would be a good idea for agencies to get in on the total marketing strategy and planning of the client. If you're smart you pick up the cue very fast. You put out lines not only for a 'marketing' director but field marketing executives for account supervisor and account executive jobs. But where does that leave a well-rounded advertising man like me with all those years of ad experience? . . ."

**Analyst:** "You shouldn't with your broad background find it too difficult to adjust yourself and the sights of your job to the new requisites of what you call the 'marketing era'."

**Account executive:** "Maybe you're right. Now that I churn it over in my mind—these field marketing specialists can't deliver as effectively as I can the primary functions of an agency executive.

"It's a two-way street, as I now see it. The marketing man by the nature of his job may tend to overfocus his thinking on the problems of moving merchandise from the factory to the trade.

"That might be all right for the short-range approach to please agency

and client. But eventually the advertiser will realize that the long-range thinking of the ad-oriented account executive or supervisor is to the advertiser's best interest. That is, determining whether the product is right and how it can best be represented and sold to the consumer. You know, I've got deeply enough in my time into the advertiser's field marketing problems and traveled enough with field sales forces to. . . ."

**Analyst:** (Glancing at his watch) "It's been a very interesting revelation of what's been disturbing you. In fact, I think your job most fascinating. . . . Tell me, would it be difficult to go from my field into yours. You know, I've always envied your charge account at the Stork Club and your easy access to the private bar at the '21'."

★★★

## PEPSODENT

(Continued from page 31)

as fast as they come out."

Obviously, Pepsodent's hygienic-less approach is aimed at recapturing some of these so-called faddists. Actually, Pepsodent itself contains an anti-enzyme (Irium) and was one of the first to drum the "miracle ingredient" idea. But the new copy theme deliberately disregards it in favor of the cleaning properties of the brand's other additive, "IMP" (insoluble metaphosphate).

In the opinion of Pepsodent's VIP's and those of its agency, to carve out a quick niche for a new slogan without the help of another glamor additive calls for a saturation campaign.

What's planned is a 52-week effort averaging close to 100 spot radio announcements a week in the top 50 or so markets. These will include all the major metropolitan areas, some of which will get over 300 announcements a week.

Added up it comes to the biggest

# RADIO WSRS

• **TOPS 'N POPS**

• **WONDERFUL MUSIC**

• **RHYTHM 'N STUFF**

• **CONCERT CLASSICS**

Plus

**+ HEADLINES AND WEATHER REPORTS WITH  
TOP LOCAL AND WORLD NEWS EVERY 30 MIN.**

# RADIO WSRS

## GREATER CLEVELAND'S NUMBER 1 STATION

John E. Pearson Co., National Representatives

**1st in Power  
and Coverage  
1,000,000  
WATTS**

**WILK-TV**

**Wilkes-Barre  
Scranton**

Call Avery-Knodel, Inc.

saturation spot radio campaign since that of Maxwell House, according to Becker. Maxwell House, via Benton & Bowles, went as high as 400 in some markets but these were sporadic sorties for short durations. (Pall Mall, as well, via SSCB, has reached high saturation levels but on a more sustained basis than Maxwell House.)

Specific objective is to reach more than 75% of the nation's homes. Not only the housewife, but the whole family. And not just any time, but early in the a.m.

Reasoning is this: Teenagers and even dad are influential in choosing the brand of toothpaste the family puts in its month. So, time to get them is before they leave for school or work. Chances are mom's up anyway bustling everybody off so she can sit down and watch or listen to Godfrey (who'll deliver Pepsodent commercials, by the way).

Why not radio-impact them in the evening, too, when the clan is back together again? A good question says Bill Steele, account executive for the client. And there's a good answer for it too:

"People are more suggestible in the morning. Sure, they brush their teeth at night, but they're less resistant then and tend to go along with whatever brand's around so they can crawl into bed without delay."

The announcements—mostly minutes plus 20's and 10's—have been bought for all seven days of the week, to hit, generally, Mondays through Fridays.

Tv is included, but the ratio of announcements is 5-to-1 in favor of radio. One reason is that no other dentifrice is heavily in spot radio and Pepsodent hopes to dominate the medium in 1956.

A second reason is that the Lever entry is substantially in tv already with spot and network shows. Namely: *Arthur Godfrey Time* (CBS simulcast), *Art Linkletter's House Party* (CBS TV), *Lux Video Theatre* (CBS TV), *Uncle Johnny Coons* (CBS TV), and three local teenage shows: *Ted Steele's Bandstand* (WOR-TV, New York), *Jim Lounsbury's Bandstand Matinee* (WGN-TV, Chicago), and *Al Jarvis's Make-Believe Ballroom* (KABC-TV, Los Angeles).

Godfrey got the new jingle first, sang it on his 20 October program before playing the e.t., which was cut

by Cascade Studios. The teenage shows, incidentally, take less than 5% of the total budget.

Planning radio saturation and getting saturation are two different things. It's particularly tough to get 6:30-9 a.m. spots on good radio stations. Still, in an ordinary campaign, Broadcast Media Manager Arthur Pardoll points out, one buyer can usually handle the job. But because of the importance of this assignment, Pardoll has put two buyers on the task.

"Fortunately," he says, "both reps and stations have been extremely cooperative. They recognize this campaign as a challenge, an opportunity to show what spot radio can do."

The only exception to the early-morning buying pattern was made in Los Angeles. Because of the distances involved, an extraordinarily high number of suburbanites drive to work and get there relatively late. Spots were sought as late as 9:30 a.m. to gain maximum impact. And, of course, late afternoon spots were bought to

KING OF A NEW FRONTIER



# NOW!

## UP TO MAXIMUM POWER WITH THE BIGGEST TV BUY IN THE SOUTH

656,675 SETS!

MORE THAN ANY OTHER STATION  
SOUTH OF WASHINGTON, D. C.

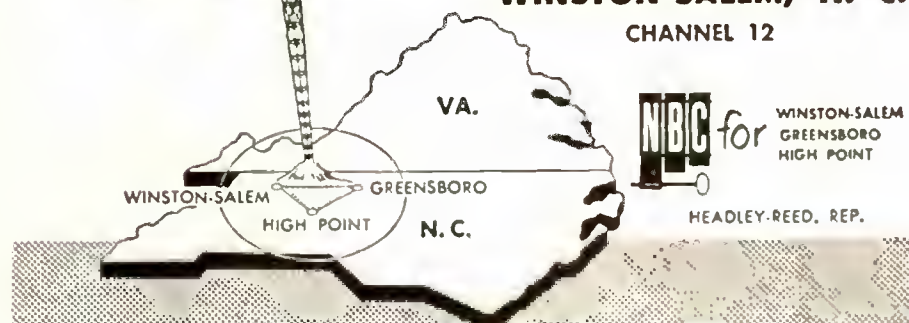
More than top power — here's top coverage, too! WSJS-TV's new mountain top tower is 2000 feet above average terrain . . . beams your sales story to the Golden Triangle cities of Winston-Salem, Greensboro, and High Point, plus 91 counties in 5 states . . . with a whopping total of 3,943,000 people!

A 4½ BILLION DOLLAR MARKET

# WSJS-TV

WINSTON-SALEM, N. C.

CHANNEL 12



NBC for  
WINSTON-SALEM  
GREENSBORO  
HIGH POINT  
HEADLEY-REED, REP.



## the Viewer's Choice



POWER  
PACKED  
PERFORMANCE

IN A  
BILLION  
DOLLAR  
MARKET

### ALL OF THE TOP 15 ONCE-A-WEEK SHOWS are on WREX-TV

Rank	Show	Rating
1	\$64,000 Question . . . . .	57.0
2	I've Got a Secret . . . . .	48.3
3	Waterfront . . . . .	48.0
4	Millionaire . . . . .	46.5
5	Ed Sullivan Show . . . . .	46.4
6	Meet Millie . . . . .	46.0
7	What's My Line . . . . .	43.0
8	Make Room for Daddy . . . . .	42.0
9	Rocket Squad . . . . .	42.0
10	Whiting Girls . . . . .	42.0
11	Disneyland . . . . .	41.4
12	G. E. Theatre . . . . .	40.8
13	Honeymooners . . . . .	40.8
14	Badge 714 . . . . .	40.3
15	You'll Never Get Rich . . . . .	39.8

### ALL OF THE TOP 15 SYNDICATED FILMS are on WREX-TV

Rank	Show	Rating
1	Waterfront . . . . .	48.0
2	Rocket Squad . . . . .	42.0
3	Badge 714 . . . . .	40.3
4	City Detective . . . . .	32.0
5	Kit Carson . . . . .	29.5
6	Mayor of the Town . . . . .	27.5
7	Guy Lombarda . . . . .	24.5
8	Big Playback . . . . .	24.0
9	I Led Three Lives . . . . .	22.8
10	Town and Country Time . . . . .	20.8
11	Frank Leahy Football . . . . .	19.5
12	Ames Brothers . . . . .	17.5
13	Highway Patrol . . . . .	16.3
14	Million Dollar Movie . . . . .	16.3
15	Studio 57 . . . . .	15.8

Area Survey by Pulse, Inc., Sept. 1955  
Represented by H. R. Television, Inc.

CBS-ABC Affiliations  
Now Telecasting in Color

**WREX-TV channel 13**  
ROCKFORD, ILLINOIS

take advantage of the returning Angelinos.

Pepsodent salesmen have found retailers and wholesalers enthusiastic too. Lever made sure they would be. At the tail end of November the company sent a number of its key distributors an unusual promotion kit—a live one. Not only live, but vocal. It dispatched singers Cathy Johnson, Elise Rhodes, and Wyoma Winters as personal envoys to a cross-section of dealers. All professional vocalists, the girls have numerous recording credits.

Their assignment: To introduce Pepsodent's 1956 war chant and, as they were naturally equipped to do, stir up a little entente cordiale.

In two weeks' time the girls visited nearly 40 cities and more than 100 dealers and distributors to knock them dead from Pauling to Pomona.

Here's how they did it. Cathy took the West Coast, Elise covered the East, and Wyoma worked the states in between. Wearing fetching yellow full-length capes with white linings (see picture page 31), each girl walked up to the proprietor and introduced herself with this chant:

Hi there, Mr. . . . , how are tricks? I've a message for you from T. E. Hicks (marketing v.p., Pepsodent Division).

(CHANT) Listen, Mr. . . . , and you shall hear

Pepsodent's message for the coming year!

It's the hottest commercial you've ever heard,

A snappy jingle to the very last word! Hear it on radio! Watch your tv!

It's the happiest campaign you ever did see.

(SING) "You'll wonder where the yellow went

When you brush your teeth with Pepsodent."

(At this point the girls dramatized the disappearance of "The Yellow" by flashing open their yellow capes so that only the stark white linings remained in sight.)

(CHANT) Now—here's a *jingle* that's sure to prove

Pepsodent toothpaste is in the groove. Yes—Pepsodent offers a *believable* thought,

Pepsodent's the paste that *must* be bought!

So listen, kind sirs! Don't dare miss—This hard-sell jingle; it goes like this:

(SING) "You'll wonder where the yellow went

When you brush your teeth with Pepsodent!"

(Again the business with the capes.) "You'll wonder where the yellow went

When you go steady with Pepsodent. (CHANT) There's just one more thing

we'd like to say—Here's the story in *your* own sweet way:

(SING) "You'll wonder where the toothpaste went

When you *stock* your shelves with Pepsodent . . . !"

★ ★ ★ ★ ★ ★ ★ ★

"... people are demanding more radio. There is no more impressive proof of an article's popularity than the facts of manufacturer's making more of it and people buying more of it. In the first nine months of this year, over nine million radio sets have been built—an increase of 40% over the same period of last year."

JOHN KAROL  
V.P. in charge of Network Sales  
CBS Radio

★ ★ ★ ★ ★ ★ ★ ★

(SPEAK) Maybe this was the first time you heard Pepsodent's new jingle—but any day now you'll begin hearing it everywhere you turn—*Lux Video Theatre* . . . *Arthur Godfrey Time* . . . lots of tv spots . . . and the biggest campaign of early morning radio spots on the air. In fact, your market will be saturated with it . . . and before you know it your customers will be singing it, too.

(Again the capes.)

(SING) "You'll wonder where the yellow went

When you brush your teeth with Pepsodent!"

(SPEAK) Before I go, gentlemen, Mr. Ed Hicks—at Pepsodent—sends his best regards and asked me to leave you this colorful little booklet—(see illustration page 31). Read it—you'll enjoy it. And don't forget—"It pays to go steady with Pepsodent!"

IN GEORGIA

you can  
have your cake

...and eat it, too



SEE PAGE 55

(SING) You'll wonder where the  
toothpaste went  
When you stock your shelves with  
Pepsodent! Pepsodent! Pepsodent!  
(FADE OFF)

The local stations extended their cooperation in other ways. Disk jockeys and other local personalities interviewed the singers on their shows, got in mentions of their visits to local merchants and generally injected their own warmth into the spirit of the promotion. They also had the girls sing the jingle on the air.

They went further. Many of the stations sent representatives to make trade contacts, help put up displays and otherwise cooperate in merchandising efforts at supermarkets, drug stores, variety and department stores. (Supermarkets, incidentally, sell more toothpaste—46% of the total market in 1954—than any other kind of retail outlet, according to both *Food Topics* and *Super Market Merchandising*. Drug stores account for 31%, according to *Drug Trade News*.)

Dealers will get the usual string of merchandising aids—streamers, floor stands, counter cards—plus print advertising, including cooperative deals, in support of special promotions. And,

★ ★ ★ ★ ★ ★ ★ ★  
"In the process of adjusting from a situation where 20 to 30 advertisers really controlled most radio advertising to the present situation where tens of thousands of advertisers are involved, radio met a challenge unequalled in modern day business."

KEVIN SWEENEY  
President  
RAB

★ ★ ★ ★ ★ ★ ★ ★  
to tie all media together visually, "Susie-Q," the little pigtailed character created specially for this campaign (see page 31), will be included wherever she can be shown—on animated tv commercials, in newspaper ads, and all point-of-sale material.

Not all counties have been heard from yet. But comments and letters filtering in to headquarters at Lever House are, says Finch, "encouraging."

One of the most encouraging developments in the entire project is the cooperation of both reps and stations. Rep firms, for example, including AM Radio Sales, Avery-Knodel, Blair, Branham, CBS Radio Spot Sales, Christal, Free & Peters, NBC Spot Sales, and Adam Young, met with client and agency numerous times to advise on setting up schedules. They brought in station people to talk with account groups and, between them, helped to determine the specific media needs of the campaign and how to meet them.

The reps were selling their own stations primarily. But they were also selling the spot radio industry as a whole by convincing Lever Bros. and Foot, Cone & Belding that spot radio, among all media, had the most to offer for their 1956 ad drive. "Free & Peters was particularly helpful in this respect," says Pardoll, who feels much of the success of the campaign will be based on cooperation from the radio industry. ★ ★ ★

# the one-station network in southern california

710 KC in LOS ANGELES

• 50,000 WATTS DAYS

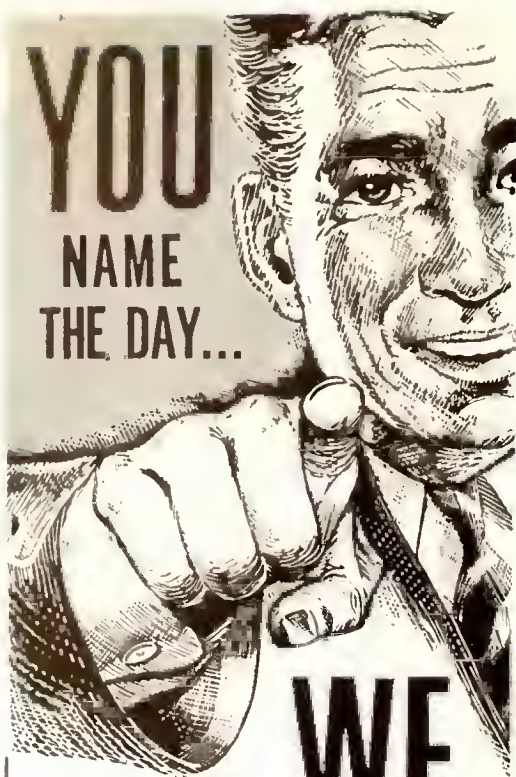
• 10,000 WATTS NIGHTS

• Represented Nationally by A. M. Radio Sales

GENE AUTRY, President

R. O. REYNOLDS, Vice Pres. & Gen. Mgr.





YOU  
NAME  
THE DAY...

WE

HAVE THE AUDIENCE!\*

HERE'S WKBN-TV'S  
SHARE OF AUDIENCE!\*

Time Period	WKBN TV	Stations				
		B	C	D	E	F
<b>Mon.-Fri.</b>						
7 a.m.-Noon	44	31	14	3	3	5
Noon-6 p.m.	44	29	11	3	8	6
6 p.m.-Midnight	45	33	7	3	9	3
<b>Saturday</b>						
Noon-6 p.m.	50	31	6	3	3	7
6 p.m.-Midnight	47	35	6	2	4	6
<b>Sunday</b>						
Noon-6 p.m.	52	17	12	6	8	6
6 p.m.-Midnight	49	34	6	2	5	3

Station B is Youngstown. Stations C, D & E are Cleveland. Station F is Pittsburgh.

**CLEVELAND OR PITTSBURGH STATIONS DO NOT COVER THE YOUNGSTOWN MARKET! WKBN-TV SHARES OF AUDIENCE FAR SURPASS LOCAL AND OUTSIDE OPPOSITION. WHAT'S MORE, CHANNEL 27 HAS THE 16 TOP RATED PROGRAMS\* IN YOUNGSTOWN AND 366 OF 442 QUARTER HOUR FIRSTS.\***

\*Source: Telepulse, September 18-24, 1955.

**WKBN**  
YOUNGSTOWN, OHIO

TV 178,000 WATTS  
CHANNEL 27 CBS-ABC

CHANNEL

Represented Nationally by the Paul H. Raymer Co.

## RADIO-TV HEADACHES

(Continued from page 37)

that his choice of an appropriate program should determine the time buying strategy. The media man, who is usually by-passed in network decisions because of the close relationship of time and program implicit there, considers all decisions about spot within his orbit. Yet, by developing the time buying strategy, he axiomatically affects choice of syndicated films or approaches to production of commercials.

Many radio-tv directors at medium-sized agencies agreed that the relative power of the head of the radio-tv department hinges upon his decisions about spot tv. "In network buys today there's little proof of skill," said one. "All you can do is to go in on a split with another sponsor or, even more often, buy into participating network shows. Spot is the key to the radio-tv director's strength in the medium-sized agency."

It's a matter of fact that in the smaller agency the radio-tv director generally supervises all time buying automatically, with either a staff of timebuyers under him, or else with himself functioning as media buyer. The struggle for supremacy between media and radio-tv departments actually applies mainly to the large operations, with the specialization between media selection and programing.

**"Eager account executives":** After radio-tv directors finish praising the general abilities of account executives, they usually admit that account men have one weakness in common: "Most of them tend to promise clients rush jobs on unrealistic budgets, not realizing that they'll still be the ones to bear the brunt of necessarily later delivery."

This headache actually applies to a diversity of fields ranging from production of commercials to spot or network time availabilities. And, the temptation to the account executive is obvious. As the chief liaison between client and agency, he is understandably eager to please the client.

"But," added a radio-tv director who'd been on the phone with a disgruntled client most of that morning, "the account executive just makes things rough for himself, not to mention us, in the long run by making unrealistic promises to clients. Just take what happened with his particular client, for example. The account man's

been in this business for close to three decades. He knows that it takes several weeks to put together a good magazine ad. Yet he told the client he could see the new tv commercials within three weeks. Now the client's chafing, even though I could have told him to begin with that it would take twice that time."

Another type of "rash promise" that has radio-tv directors sitting at the edge of their seats is the glamor appeal of network tv which account executives or other top agency men are occasionally tempted to wave before new clients particularly.

"They'll include network tv in their over-all presentation," one radio-tv head told SPONSOR, "when they know perfectly well that you can't get time franchises. So, even if they've got a certain network property, with another client ready to move out, there's still no guarantee (though there's a fair chance) that the agency will be able to hold on to the time."

A young radio-tv director at a medium-sized agency put the "account executive headache" more succinctly: "They'll hang you, if you let 'em," said he. "You'll have a script tomorrow, they'll say, or, 'Sure, we'll deliver a show in 40 cities in three days.' It's amazing how account men can oversimplify the operational problems in tv, because they don't have the production background. Most of them know that a four-color job in a magazine takes six or seven weeks too. And there are certainly more stages for a film than for four-color plates. There's need for more coordination between radio-tv departments and the service or account departments."



"Junior listens regularly to the news over KRIZ Phoenix."



**The number of people to see:** "And that includes you," the head of a large radio-tv department told SPONSOR. He softened the indictment by adding, "There seems to be a closer relationship between the trade papers in this business than in most other phases of industry, probably because news is so constant and breaks so fast."

The real demands upon their time, radio-tv directors agree, stem from the fact that they're subject to pitches from such a diversity of people: show packagers (live and film), commercial producers, network salesmen.

"In a way, we in the less departmentalized, medium-sized agency take the big brunt of that," one harassed radio-tv man commented. "Our time-buyers take some of the burden off our shoulders by doing the day-to-day negotiating with the media reps. But in this size agency, big media-buying decisions are generally made by the radio-tv head to whom the buyers report. So you can figure out yourself what a typical day (if there is such a thing) might be like."

"NBC alone for example, has one guy calling on me for the agency as a whole, another guy for particular shows. Then there are specific guys from NBC who'll call on me on specific accounts to follow up rumors (and they really bird-dog you). Then double that figure for the two air media and multiply it by the number of networks. Add to it NBC Spot sales and all the other radio-tv reps (generally one for each medium)."

An old-time showman, formerly a radio announcer now heading up a large radio-tv department, talked about the time problem with unusual resignation. "It's kind of flattering to an old ham, at first, at least, to have all this talent and the agents and producers chasing you around. But," he added, "it's a real drain on your time to take care of the operational, administrative, not to mention creative problems. Guys'll come in with show packages and film shows to sell, and even though most agencies know who they'll do business with these days (it's hard-

er for new producers to crack it), you still don't dare miss out on something. So you see these guys and screen shows. Then there are the salesmen from recording studios, premium guys, announcers, people who're sent by people you do business with. It's endless. . . ."

**The budget problem:** This problem ran neck and neck with number of people to see in terms of mentions by the radio-tv directors interviewed. However, while most of them agreed that the problem was perennial, they take it with a degree of resignation.

"It's intrinsic in the nature of tv today," said the administrative v.p. of one of the top agency radio-tv departments. "Take commercial production, for example. When we work with an independent producer on the estimates, we try to figure out and justify all sorts of contingencies. But the producer himself has a tough time giving an iron-bound figure when he's making the bid, because of the number of independent operators we'll be working with. There are lab costs which could get way out of hand if the client decides to just add a couple of opticals

like extra dissolves, for example. In our contracts, we like to put in contingency clauses. Even so, it's not as clear-cut a payment-and-delivery deal as ordering a ton of steel, where shipment cost is likely to be the only variable."

"The stations and networks don't help up on that score," another radio-tv director commented. "There's no such thing as holding the cost line, and you can find yourself with a time charge increase or extra line costs right after you got approval on the original budget. This makes it particularly tough to plan ahead for any length of time."

**Client headaches:** Most radio-tv ad-men agree that client problems are as numerous as clients. As a general rule, there are more people to deal with in the client hierarchy when it comes to tv, and more of them know less about this medium than about any other. This problem, however, is diminishing.

"Clients rely on the experts more today than five years ago when there were fewer experts," said the radio-tv v.p. of one of the top five agencies. "I'll admit that they'll interfere as

## SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

•  
NIELSEN

•  
SAMS

•  
BMB

•  
PULSE

•  
HOOPER

•  
ETC.

*You Choose!*

Use the measurement YOU like . . . because for 31 years . . . in ROANOKE and Western Virginia the RADIO answer always comes out WDBJ:

Ask Free & Peters!

**IN GEORGIA...**  
**it takes**  
**5 slices**



SEE PAGE 55

**WDBJ**

Established 1924 • CBS Since 1929

AM • 5000 WATTS • 960 KC

FM • 41,000 WATTS • 94.9 MC

ROANOKE, VA.

Owned and Operated by the TIMES-WORLD CORPORATION

FREE & PETERS, INC., National Representatives





much as ever with commercial production if you let them. And in a way we encourage them to ride with a commercial through the various stages to avoid costly changes later. But where programing is concerned, of course, they realize they've got little to say. The control's out of the agency's hands and far removed from the sponsor."

"The biggest client problem is the one that forces radio-tv men to be research experts," said one radio-tv director whose desk was literally covered with reports from various ratings services. "You can understand the guy watching ratings when he's got several million bucks tied up in a property, but you just wish he'd learn to interpret ratings better. No matter how often you explain to him that there need be no correlation between ratings and sales effectiveness, he'll still keep you on the phone for hours if his show slips a point below last week, or drops under the competition."

In a sense, top agency management compounds this problem, many radio-tv men say. "Agency management continuously drags me out of my office to explain things to the client, forgetting that I'm not a liaison man primarily

and have a couple of other things to do. But the coin involved in tv is so high, that clients feel they've got a right to consult with the top expert on all minor problems. And agency management has a way of getting disproportionately nervous when the client's problem concerns tv."

**Account shifts:** This headache, although it does not concern the radio-tv director alone, frequently falls on his doorstep. It's the major reason why top agency management encourages close relationships between client and radio-tv head, since the trend in account shifts has been: as go the ratings, so moves the client.

Today, the reputation of an agency's radio-tv department (its record in picking shows, getting network tv time, particularly) is a decisive factor in a client's choice of agency.

"We're all aware of this," the radio-tv v.p. of an agency billing over \$20 million in air media, said. "Of course, we're human, most of us. So, if an account leaves, we say we're not to blame. But if there's a new one in the shop with a solid air media budget, it's because of the great job we did for our other clients. Seriously, though, tv is a far bigger factor in account shifts today than any single medium ever was."

**Trouble clients:** "This headache is getting less important by the day," one radio-tv exec told SPONSOR. "And I think that you'll find that true in most agencies. Clients who're new to the medium still have naive ideas at times. But most of them have read enough, even if they haven't used tv before, to show an awareness of the trend of the times. The two aspects of the business they're most naive about are (1) unreasonable changes in commercials like an excessive emphasis on gimmicks; (2) trying to evaluate programing according to their own personal tastes rather than realizing that their consumers generally differ considerably from top company executives."

**The "wonder boys":** Just as tv is glamorized, so are some of the people who work in the medium. There's a tendency these days, some of the veterans of the old radio days claim, to overestimate the "bright, young new-comer" in the tv department, who maybe was lucky and latched on to one

show or one special piece of talent.

"Since personal contact can sometimes play a disproportionate role in such a competitive field and under conditions of a sellers' market, a guy who's no expert in the field, can make a lucky hit," one of the veterans said. "He's the fair-haired boy at the shop, consulted on decisions he may not have one idea about, like spot program buys, for example. But lack of knowledge has rarely kept one of these guys quiet. The less they know, the more glibly they talk. But that's life. ★ ★ ★

## SPONSOR ASKS

(Continued from page 71)

rates. Therefore, more marginal time will be bought during the next year.

Network radio will continue its radical shift away from half-hour and hour-long programing segments to accommodate advertisers who're seeking more spread in order to insure bigger audiences. The trend toward segmentation will continue into daytime periods, and the buckshot rather than rifle method of advertising will be the rule for network radio. ABC Radio's programing structure is closest to the type of personalized service approach to radio programing which is the network trend of the future.

On tv, longer programing segments, on the other hand, are likely to continue strong. Only through them can advertisers with medium-sized budgets afford the medium. Such advertisers also find the long shows valuable merchandising vehicles, particularly since most can't afford to bankroll a half-hour show of their own.

There's a new emphasis on broad coverage by the tv networks. For example, the Pep Plan (Program Extension Plan) that NBC TV is promoting gives as much as a 50% break off the

# KVWO RADIO

**Wm. T. Kemp**

Box 926

2-6433

**CHEYENNE**

*Wonderful Wyoming*

**Jos. Hershey McGillvra**

NEW YORK, CHICAGO, ATLANTA  
SAN FRANCISCO, LOS ANGELES

**Mary Briley**

DENVER

**Hooper & Other  
Surveys Prove**

# KVWO

*Wonderful Wyoming's  
Most Listened-To Station*

**INDUSTRIAL HEART  
OF THE TRI-STATE AREA**  
*TV's New Queen*



316,000 watts of V. H. F. power

**WHTN-TV** BASIC  
ABC  
Greater Huntington Theatre Corp.  
Huntington, W. Va. Huntington 3-0185

heard rate in small markets, thus extending coverage of network programming. NBC TV also offers other inducements to broad coverage, such as its recently instituted penalty for using less than 100 stations. These various plans are a boost to the affiliates and make it possible for stations in smaller markets to acquire the amount of network programming essential for their economic survival. ★ ★ ★

## TV 1955

(Continued from page 27)

stant Husband"—and is scheduled to present Sir Laurence Olivier's "Richard III" next year.

With the exception of *Disneyland*, and feature films aside, the Hollywood produced shows have not exactly been setting tv on fire. Already the "King's Row" format on *Warner Bros. Presents* has been scrapped in favor of some kind of adventure program. There has been sponsor irritation with the length and nature of the "behind-the-scenes" plugs. These involve promotional material which the movie studios have incorporated into their tv shows and which was the price exacted for allowing the webs to air the studio's product. There is also a feeling among certain broadcasters and admen that tv is cutting its own throat by permitting a competitive entertainment medium to promote itself at little or no cost.

ABC TV feels, however, that the entertainment value of movie stars justifies the use of movie studio plugs and holds that such promotion can be intrinsically interesting if handled properly. The final judge of this argument will be, of course, the tv audience.

During the day the networks were in about the same position as last year. CBS TV programs practically throughout the entire day and has a nice roster of sponsors. Its success with daytime is the major reason for CBS TV's billings leadership. NBC TV is still seeking program formulas and has been rearranging and switching programs all year. Following the abortive trial of

*Breakfast Club* as a morning simulcast, ABC TV was without any daytime programming until it struck gold with the *Mickey Mouse Club*. The web will use the latter show as a beachhead for its upcoming 3:00-5:00 p.m. movie strip.

To both ABC TV and NBC TV the sliding fortunes of the soap opera seemed to indicate a need for providing nighttime dramatic values during the day. NBC TV's answer was *Matinee Theatre*, a huge program project involving one-hour live dramas every day from 3:00-4:00. ABC TV will present, starting 16 January, *Afternoon Film Festival*, with such British features as "Hamlet," "Genevieve" and "The Cruel Sea."

**Spending:** Network spending accounted for more than half of all ad revenues spent on tv this year. TvB estimates the 1955 total will be \$549,500,000. This compares with \$417,900,000 for 1954, the final McCann-Erickson calculation.

The increased spending, while due to a number of factors, actually boils down to one: the greater number of tv homes available to the advertiser. This increased audience was converted into greater costs via increases in rates and talent prices. The competition of the networks for talent, the dominance of such talent agents as the William Morris Agency and MCA, the demand among advertisers for time slots at night all contributed to boost prices but these factors would have been minor were it not for tv's constantly growing audience.

While it might seem that rising tv time costs would call for stringent economies on the talent and production level, it actually works the other way. With sponsors plunking down millions for network tv, they are not inclined to economies which might endanger a show's appeal. The networks, for competitive reasons, are not inclined to let show quality suffer.

The increasing amount of tv film product available has tended to put a ceiling on half-hour shows. Most of them run about \$30-35,000. However, in the case of such shows as *I Love Lucy* and *The Honeymooners*, the prices paid to star talent bring up the show's cost well above that ceiling.

## Spot tv

Like network, spot tv had a banner year. Advertisers spent about \$275,-



**Ken Scott**

Star of

"Alabama Star Time"

am to 2 pm, Monday-Fr day

**Stars Sell on  
Alabama's  
greatest RADIO station**

**WAPI**  
Birmingham

Latest addition to the WAPI announcing staff, Ken comes to Birmingham from Peoria, Ill. There he was program director, musical personality, and commercial announcer. He has a fine musical background. With his proven ability to please housewives, Ken is doing a strong selling job for the products tied into his programs.

**You can SELL**

**Your Products  
to Alabama folks**

**If you TELL**

**them on programs  
they enjoy hearing**

Represented by

**John Blair & Co.**

Southeastern Representative:

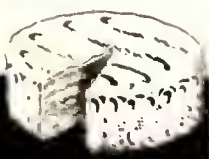
**Harry Cummings**

**IN GEORGIA**

**you can  
have your cake**

**...and eat it, too**

SEE PAGE 55





000,000 in the medium this year, according to a TvB estimate. This compares with McCann-Erickson's figure of \$205,200,000 for 1954. Thus, in both years, spot spending was about half that of network.

Top user of spot tv is P&G, with Brown and Williamson a strong second. The auto companies, so liberal with their network tv dollars, were fairly active (especially General Motors and Ford) but were not among the top 10, according to "Rorabaugh Report."

Other big spenders include Colgate, General Foods, Sterling, Toni, Block Drug, Standard Brands, National Biscuit, Bulova, American Chicle, Miles Laboratories, Kellogg.

Just how much each spot tv advertiser spends has been a deep, dark secret for the most part. But this year TvB and the N. C. Rorabaugh Co. announced the regular release of spot tv dollar figures by clients. First figures, covering the last quarter of 1955, will probably be out in early March. This is considered a great victory insofar as promoting the medium is concerned and it will relieve ad agencies from the onerous chore of digging up or paying for dollar figures themselves.

## IN EVANSVILLE INDIANA WISE BUYERS CHOOSE



The Answer To Tired Movies

**"The Nightcappers"**

MON. thru FRI.—10:30-11:30 P.M.

—bright music with

LOREN BLAKE'S BAND

—Emcee JIM STEWART

—Starring PETE DOOLEY

Participating Spots Available

Represented by

MEEKER TV, INC. — ADAM YOUNG  
ST. LOUIS

**WENT** CHANNEL 50

NOW OPERATING  
WEOA—CBS RADIO



(See "One down, one to go," SPONSOR 3 October 1955.)

Spot buying of announcements in 1955 did not take any markedly different paths than the year before. Nighttime periods remained in high demand, naturally, and the fact that new tv stations did not come on the air in large numbers made it just as hard as the year before to find good available spots. There was evidence of a heightened interest in early evening periods, one reason being it's the next best thing after "A" time.

Stations continued pushing "B," "C" and "D" time with package plans carrying hefty discounts. The effect of these plans, if they become widespread enough, will be to destroy the conventional formula, which came down from radio, of charging half of nighttime rates for daytime. The 50% formula doesn't sit well with advertisers, anyway, since many maintain that daytime viewing on the average is more nearly one-third of nighttime sets-in-use.

## Film syndication

Despite the many problems faced by syndicators, they had a good year. The amount of product increased, income went up, the substantial syndicators became more substantial. Screen Gems, as one example, almost doubled its sales in 1955.

New grist for the syndication mill mounted. Some quarters felt the supply was becoming greater than the demand. But the big firms still did well in the net profit area.

An increasing flow of network shows appeared in syndication channels for re-run use. The backlog is now big enough so that syndicators can (and do) sell re-runs in strips, which has been solving a lot of programing headaches for stations. A number of made-for-syndication films were of the costume drama type.

Feature films continued strong. Just as on the networks, a number of good quality British films have been showing up in local station programing. The outlook for feature films on tv is for more of it. There's the RKO library bought by General Radio's Tom O'Neil. After four years National Telefilm Associates finally made a deal with David O. Selznick. The firm bought 11 Selznick features at about \$100,000 per.

The much-sought-after status of being strong in both national and local sales occupied syndicators' thinking during 1955. The almost-merger between Screen Gems and TPA was an attempt to set up such an outfit. The would-be merger contemplated a joining of Screen Gems' national and network know-how with TPA local sales staff and local know-how. At Ziv, where about 60% of tv sales are in single markets, one man, Bernard Musnick, was given the job of doing nothing else but selling the idea of spot to national advertisers.

## Tv and government

Three major issues involving tv came to a head in Washington in 1955. They were (1) allocations and uhf, (2) fee tv, (3) network probe.

Most immediate and pressing was the allocations issue as the uhf situation worsened and it became clear that something would have to be done to assure a truly national and competitive tv industry. The FCC threw the entire allocations issue open to rule making as it denied (presumably until the issue was thrashed out) petitions for deintermixture. The one positive step taken, a drop-in of a vhf channel in the Albany area, was held up by the U.S. Court of Appeals on the petition of a nearby uhf station. The effect of this decision may stall any vhf drop-ins approved by the FCC in areas where deintermixture petitions have been denied.

The question of whether uhf has any future at all was implicit in the appointment of an *ad hoc* committee by the Office of Defense Mobilization to see whether it is possible to transfer any new vhf channels to commercial video's use. However, in an announcement early this month, ODM pointed up the problems that would have to be solved before any channels are transferred. These were listed as (1) effects on national security of channel switches, (2) cost of such switches, (3) availability of equipment and (4) time required to make the switch. Not

100% NEGRO PROGRAMS

# WSOK

IN NASHVILLE, TENNESSEE



mentioned by the ODM was the fact that new vhf channels would require converters for tv sets now in use just as ulf does.

How does the FCC feel about allocations? As a group, it cannot agree on an answer. Uhf interests fear that the commission will not take any drastic steps.

The fee tv issue was joined in 1955 as the public first began to learn what it might mean. The FCC was clearly in no hurry to make any final decisions on the question after it received comments from interested parties. Anti-fee tv groups, which includes most of the broadcasting industry and movie exhibitors, were joined in spirit by the newly-merged AFL-CIO, whose last act at its founding convention was to attack fee tv. The fee tv issue is related to the allocations problems in that some uhfbroadcasters see fee tv as their salvation.

The FCC's probe of networks will probably get under way in earnest next year. This year saw the appointment of the staff for the study. The staff's headed by Roscoe L. Barrow, dean, University of Cincinnati Law School, while executive secretary is Louis H. Mayo, assistant dean, George Washington University Law School. The staff includes Harry J. Nichols, who recently retired as senior vice president and part owner of Mumm, Malloy & Nichols ad agency. He will serve as advertising and marketing consultant.

The staff appointments followed informal discussions between the FCC and the national radio-tv networks last month. The discussions were to help the FCC determine the scope of the inquiry. While the FCC said it had no

intention of disrupting normal network operation in its quest for data, the network representatives, who included David Sarnoff, Pat Weaver of NBC, Frank Stanton, Richard Salant of CBS, Robert Kintner of ABC and John Poor of MBS, felt the FCC was asking for information whose need was questionable.

## Color tv

So far as set production is concerned, 1955 was a quiet year for color but it may be the calm before the storm.

About 50,000 color sets were produced this year, most of which were installed in homes. Indications are that 90% of color tv production is now coming from RCA, which is turning out sets for other manufacturers in addition to its own line. RCA's Board Chairman David Sarnoff revealed at an NBC color tv press conference in November that his firm was producing and installing 1,000 color sets a week. He also said at that time (3 November) that 40,000 color receivers had been purchased.

About 100 color sets a week are coming off the West Coast production lines of Hoffman Electronics. H. Leslie Hoffman, president of the firm, said in a speech this month that to his knowledge only two companies (RCA and Hoffman) are turning out 21-inch color receivers engineered and manufactured in their own plants.

Hoffman predicted a 300,000 color set year in 1956. This compares with a 200,000 estimate by General Sarnoff and a 250,000 set estimate by James D. Secrest, executive vice president of RETMA. Backing up Secrest's estimate was a similar one from Arthur L. Chapman, operations vice president of Sylvania.

A 300,000 set year would easily fit General Sarnoff's definition of mass production which, he said, requires sales of 20-25,000 a month. Such sales, the General said, would enable the industry to bring down prices substantially.

Just how cheap color tv receivers would be at that production rate was not indicated, but it is significant that RCA has just brought out a color table model at \$695. This model is one of five RCA introduced to its field reps 12 December. RCA's tv vice president

and manager, Charles P. Baxter, said RCA plans to turn out twice as many color receivers during the first half of 1956 as it did during the second half of 1955. Since this would involve a production figure of about 50,000, it seems apparent RCA is expecting a number of other manufacturers to get under way in 1956.

One good indication that 1956 may be the year of color breakthrough is that ABC, which has done no color programming, feels it can start in the fall of 1957. This starting date is predicated upon ABC's analysis of some industry estimates there may be as many as five million color receivers by that time.

NBC TV increased its color programming in 1956. It is now running two daytime strips *Howdy Doody* and *Matinee Theatre* in color regularly in addition to spectaculars and other shows. CBS TV color programming remained at about the same level. It is running the *Gene Autry Show* and the *Red Skelton Show* in color as well as the *Ford Star Jubilee* and some of its other periodic shows.

A color highlight of the year was the announcement that NBC was con-



"What if I do have a new sled! I can't hear KRIZ Phoenix this far from Arizona!"

**GET BEST  
COVERAGE IN  
BOTH  
COLORADO SPRINGS  
AND PUEBLO . . .**

**KKTV**

**CHANNEL 11**

Transmitter atop Cheyenne mountain, ONE MILE above market area.

126,000 families equals America's 108th market.

**CBS and ABC**

for  
Pueblo, Colorado-Springs  
and Southern Colorado

**THE BOLLING CO., INC.**  
Southern: Clarke Brown Co.



verting WNBQ, Chicago, into the "world's first all-color tv station," as part of a \$12 million plan to push color programing. At the tv affiliate's convention in Chicago later, new NBC president Robert Sarnoff said the NBC TV o&o's would be likewise converted one by one. ★ ★ ★

## 1955 RADIO

(Continued from page 29)

ried to new heights with the offering of six- and 30-second announcements in addition to minutes.

Probably the most far-reaching sales plan insofar as network flexibility is concerned is Mutual's run-of-schedule plan. Under this plan advertisers can buy five-minute shows which can be played back on affiliate stations at any time within certain time periods. There are three of these time periods: 6:00 a.m. to noon; noon to 6:00 p.m.; 6:00 p.m. to Midnight. There is even a provision under which only the commercial would be played back. In such a case it would be spotted in a local show (within the time period specified) by the affiliate. Despite the fact

that announcements under the run-of-scheduled plan are priced especially low, there have been no takers as yet.

CBS this year opened up a total of nine shows for participation buys under a special segmentation rate of \$2,100. This includes five minutes of programing, time and talent. NBC is selling one-minute participations at night in a group of eight "Top 10" shows, the reference being to the fact that a number of the shows have appeared high in the rating lists. Some of these are strips (such as *The Great Gildersleeve*), some are conventional half-hour programs (such as *Dragnet* reruns). one is a 110-minute show (*National Radio Fan Club*).

Many of these spot carriers are being offered at rock bottom prices. Though cost-per-1,000 is in some cases higher than locally-produced shows, the actual price per station is usually a good deal less than the station's spot rate, a fact that has irritated both stations and reps.

Advertisers with fast-moving package products have shown more than usual interest in spot carriers. Philip Morris and Brown and Williamson are segmentation sponsors on CBS. Grove, Pearson and Norwich were participation sponsors on Mutual. Pearson and Norwich are in Mutual's Multi-Message Plan at night plus *Storytime* during the day.

The appeal of five-minute segments is shown by what happened to ABC's long-running and popular *Breakfast Club*. In September the show, which was sold in 15-minute participations, was sponsorless. Later in the fall, the sale of five-minute segments was instituted. By the middle of December the show was three-quarters sold out.

Network rate structures underwent some changes in 1955. In most cases there was not much change in actual rates but rather a simplification of the enormously complicated discount tables of the past. Mutual came up with a drastic simplification of its rate card. This involved formalizing the single rate that was, for practical purposes, already in effect, setting up one discount schedule for participation shows and another discount schedule for run-of-schedule announcements. The other networks also have special discount structures for participation buys. This tends to bring back some of the complexity which was done away with in the rate card for conventional buys.

The rate card changes had one bad

effect. Since gross rates were substantially changed for the first time in many years, PIB was hard put to come up with gross billings figures that were both comparable as between networks and comparable with past PIB figures. After an unsuccessful attempt to try and get the networks to get together on some kind of rate structure that would be comparable, PIB dropped its reporting of gross time sales last summer. Radio was thus without both published figures on network and spot, a situation which many broadcasters felt could only hurt the medium.

Ad agencies, which have a hard enough time figuring out spot spending by competitors, now have to spend time on network calculations. This is not as hard as working on spot but it is more difficult than it was during the early days of network radio when single show sponsorships were the rule and discounts were simple enough for almost anybody to understand.

## Spot radio

After a slow start at the beginning of the year, spot radio picked up mightily following the summer. Speaking of this rush of business, Lawrence Webb, managing director of the Station Representatives Association, said:

"The fourth quarter of 1955 in spot radio parallels another famed fourth quarter—the last three months of 1954, when the upswing of the general economy resumed. Spot radio, too, resumed its upward swing in a happy fourth quarter. Not only were spot radio time sales on the upswing late in 1955, but campaign plans, requests for availabilities, intimations of more spot business for 1956 are on the highly optimistic side."

Webb said the year was marked by more saturation campaigns for grocery and drug products and "a remarkable

YOUR  
**CLIENTS** WILL  
enjoy a happier  
**1956**  
(and so will you)

**IF**  
you schedule  
their messages  
to

**MAGNIFY YOUR SALES**  
IN THIS STABLE \$140,000,000.00

CBS & ABC  
**KGVO-TV**  
MISSOULA  
MONTANA

**MARKET**

- University City
- Rich Lumbering and Agricultural Area

GILL-PERNA, rep.

167 Mountainous Miles from Spokane

... **QUAKER OATS USES**

**KWKKW**  
PASADENA • LOS ANGELES  
Spanish Language  
Station  
AM-FM



REPRESENTATIVES

New York—Richard O'Connell, Inc.  
San Francisco—Broadcast Time Sales  
Chicago—Broadcast Time Sales



increase in auto business." Individual reps also reported an increase in saturation campaigns and laid some of this increase to a greater variety of package plans and plans providing for bigger campaigns.

Package plans in the main are used to push times not in great demand, such as nighttime and early afternoon. Early-morning time remained in high demand with Webb reporting an "occasional shortage of good availabilities." There appeared to be a growing interest in late afternoon to catch men driving home from work, a further indication of the growing importance of auto listening.

Some stations have been setting up alternate package plans, one of which would include early morning time while the other wouldn't. As an example, one large metropolitan station offers 12 announcements for \$180 outside of early morning time or for \$225 to include five announcements during that premium period. In some cases, stations count early-morning announcements as credit toward a package plan rate but charge separately for the early-morning announcements.

Package plans also offer special low rates for run-of-schedule announcements. In some cases, reps complain, stations use this as a rate-cutting device. That is, they charge a lower price for the run-of-schedule order but give the advertiser the fixed positions he wants anyway.

The trend toward the single rate continued. SRA's Webb told SPONSOR that the overall differential between day and night rates for the nation's 2,700 stations has been reduced to about 10%. In other words, daytime is now 10% cheaper compared to the 50% figure during radio's halcyon days. However, because of package plan prices and rate cutting, the difference is probably even less and in many cases nighttime can be bought more cheaply than daytime. One rep reported that on one of his stations the "single rate" applied only until 8:00 p.m., after which the rate was reduced.

Much spot activity in 1955 was concentrated in the top markets. Since

these are also the top tv markets, the explanation in most cases is that advertisers active in tv have been using radio basically to beef up their tv schedules in the large cities. Many reps, realizing this, have been selling clients on the idea of taking some money—say 10 or 20%—out of their tv budget and putting it into radio. The reps make the point that radio's economy can result in many more advertising impressions without loss of tv impact.

Aided by the kind of data provided by Nielsen, advertisers are finding out that adding radio to tv also adds a substantial audience. Advertisers not only can reinforce their tv message with economical radio buys, but can (1) reach tv homes not reached by tv and (2) reach radio-only homes, which still represent about 30% of U. S. households.

Among the programing trends in 1955 was the adaptation of NBC's *Monitor* to local use. While music and news remained strong stations increased their efforts to identify themselves with their communities. One trend noticed was the use of the telephone to call listeners and ask them what they think about local issues. Both questioner and questionee are heard on the air. Sometimes public officials are questioned. While this type of programing has been most noticeable at night, it is beginning to appear during the day, too. One advantage of this kind of programing is that talent costs are low.

The problem of voice clarity over telephone lines has come up. It has been noticed that fidelity of telephone voice reproduction varies in different cities. However, it was discovered that careful engineering by the station can improve voice quality.

One thing is certain, however, in the extensive use of the "beeper" phone by stations, they are trying to reach out into communities and further define their identity much like a newspaper does.

Perhaps this thinking on the part of local stations will be radio's *tour de force* in the coming year. More and more radio in general is coming around to the idea that community identification is just as important as the programing content. Linkage with a community brings recognition, recognition brings additional listeners, additional listeners brings a greater revenue potential.

Borrowing a page from the newspapers, perhaps radio has now reached the point where it feels "all programing is local" and will in 1956 make even greater inroads into community activity.

It's apparent that more and more of the *Monitor* approach will burst forth next year. Greater depth will be given to news coverage, more thought given to the likes and dislikes of the area in all programing forms. There will be a greater effort on the part of stations to become community spokesmen, usurping somewhat the role held so long by newspapers.

Whatever the result it will be interesting to watch. Radio has undergone a distinct mutation and, although still in the process, is learning to survive in the new environment. Further changes will take place but the vigorous, I-have-found-my-mark assertion that marked radio in 1955, will become more pronounced in the coming year.

\*\*\*

## IN ROCHESTER N.Y.

WHERE THERE  
IS A  
**WILL**  
THERE IS  
A WAY!



And the  
way is  
with...

**"WILL" MOYLE**

Leading deejays today across the country include WILL MOYLE, WVET Rochester—refreshingly different BILLBOARD said it and we're glad—and your client will be glad, too, with results the Will Moyle way on WVET, the "INDEPENDENT" Network station



Honored by  
Stan Kenton's  
recording—  
"ACCORDING  
TO MOYLE"

5000 WATTS  
1280 KC

**WVET**  
**ABC**

**IN ROCHESTER, N. Y.**

Represented Nationally by  
THE BOLLING COMPANY

**IN GEORGIA...**

it takes

**5 slices**



SEE PAGE 55



**WLS**  
gives you  
**All 3**

**Market...  
Coverage...  
Programming**

Contact us  
or call your  
John Blair man  
**TODAY!**

**WLS**  
CHICAGO 7  
THE PRAIRIE  
FARMER  
STATION

890 KILOCYCLES • 50,000 WATTS • ABC NETWORK

When the surveys indicate that  
**WHBF** am • fm • tv  
is the  
"QUAD-CITIES' FAVORITE"

... we believe that this distinction has been earned and achieved through the 25 years of continuous, reliable WHBF service in the broadcasting of news, education and entertainment to an appreciative Quad-City community ... now 1/4 million people.

Les Johnson, V.P. and Gen. Mgr.

**QUAD-CITIES**  
IOWA  
EAST Moline  
Moline  
Rock Island  
Barnhart  
ILLINOIS  
SO CLOSE TOGETHER AS THE BOROUGHS OF NEW YORK

*Quad-Cities' favorite*  
**WHBF** AM  
FM  
TV  
TELCO BUILDING, ROCK ISLAND, ILLINOIS  
Represented by Avery-Knodel, Inc.

# Newsmakers in advertising



**Alfred N. Steele**, chairman of the board of Pepsi-Cola, announced the account will be taken over by Kenyon & Eckhardt, effective 1 April 1956. The \$8 million account had been the subject of much speculation when it dropped Biow-Beirn-Toigo earlier this month after having approved the 1956 ad campaign at a bottlers' convention in Miami. Rumor had been rife that D'Arcy would land the account, replacing the \$15 million Coca-Cola billing that went to McCann-Erickson. Steele had been with D'Arcy in 1939 on the Coke account, later a Coca-Cola vice president.



**John F. Hardesty** joins the Radio Advertising Bureau as vice president on 1 January. His last position was Eastern sales manager for the Westinghouse Broadcasting Co., although he had been with RAB from 1951 to 1953 as director of local promotion. RAB President Kevin Sweeney commented: "Our activities are multiplying and our budget is expanding considerably over the next few years. These facts make it doubly fortunate that Jack Hardesty is rejoining us. He is familiar with our operation and enjoys an excellent reputation ... for his ability to get things done."



**Harry W. Chesley** has been named executive vice president and a director of D'Arcy Advertising effective 2 January. He joins the agency in St. Louis after leaving Philip Morris where he was vice president in charge of marketing. Having started with Philip Morris in 1952, he directed the "change of dress" promotion during this past year and introduced the new Marlboro cigarette. Earlier he had been vice president and national sales manager for Pepsi-Cola, national sales promotion manager for Pabst, package goods sales manager for Swift in the eastern U.S.



**William Miesegaes**, president of Transfilm, revealed that the company would enter the theatrical motion picture and television film programming fields in 1956. Transfilm began in 1941 as an industrial film producer, turned to tv commercials in 1951, then formed three separate divisions in July of this year to handle industrial films, tv commercials and sound slidefilms. A new division, Special Projects, has been established to work on theatrical and tv films. It is headed by Walter Lowendahl, executive vice president, formerly in the industrial films division.



**ATN**  
Air Trails Network

promotes sales in a

**6 BILLION MARKET \$**

Dayton  
Louisville  
Columbus  
Springfield  
Ashland-Huntington

Call any H-R Office for:

WING WCOL-WIZE  
WCMH

or

John Blair & Co. for WKLO

**WING WKLO**

**WIZE WCMH WCOL**

**BMI**

**32 TELEVISION TALKS**

transcribed from the  
BMI TV CLINICS—1954

A most practical, problem-solving book on Television Management and Production . . . combines the knowledge and experiences of 32 TV leaders in every phase of TV programming and production . . . factual, informative and down-to-earth . . . now a second printing.

"One of the more authoritative industry volumes, tantamount to a college course in updated thinking within the industry." *Variety*

Published by BMI and made available as an industry service at the cost of transcribing and printing.

340 pages — clothbound  
\$4.20 post paid

**BROADCAST MUSIC, INC.**

NEW YORK • CHICAGO • HOLLYWOOD  
TORONTO • MONTREAL

## ADVERTISERS' INDEX

ABC TV Network	64-65
Air Trails Group	101
Avery-Knodel, Inc.	55, 90, 93, 95, 99
Broadcast Music, Inc.	101
Channel 10, Rochester, N. Y.	87
Columbia Pacific Network	47
Free & Peters, Inc.	52-53
McClatchy Broadcasting	73
Mid-Continent Group	14
NBC TV Network	84-85
RCN Engineering Products	9, 80-81
Sarra, Inc.	75
SPONSOR	58-59
Standard Rate & Data	76-77
Steinman Stations	3
Timebuying Basics	81

KBIG, Hollywood	6
KERG, Eugene, Ore.	66
KFPW, Fort Smith, Ark.	10
KGNC, Amarillo	102
KGVO-TV, Missoula, Mont.	98
KGUL-TV, Galveston	24
KING-TV, Seattle	12
KKTV, Pueblo	97
KMA, Shenandoah, Iowa	57
KMBC-TV, Kansas City	BC
KMPC, Los Angeles	91
KRIZ, Phoenix	92, 97
KSDO, San Diego	8
KSTN, Stockton	83
KSTP-TV, Minneapolis	11
KTHS, Little Rock	5
KTUL, Tulsa	10
KVWO, Cheyenne	94
KWKW, Pasadena	98

WAPI, Birmingham	95
WBAY, Green Bay	FC
WBEN-TV, Buffalo	69
WBNS, Columbus, Ohio	71
WCUE, Akron	83
WDBJ, Roanoke, Va.	93
WDIA, Memphis	45
WEHT-TV, Henderson, Ky.	96
WFAA-TV, Dallas	20-21
WFBC-TV, Greenville, S. C.	79
WFLA, Syracuse	13
WFMY-TV, Greensboro	23
WGY, Schenectady	49
WHBF, Rock Island, Ill.	100
WHTN-TV, Huntington, W. Va.	94
WHIO, Des Moines	17
WILK-TV, Wilkes-Barre	88
WITN-TV, Washington, N. C.	18
WKBN-TV, Youngstown	92
WLOL, Minneapolis	74
WLS, Chicago	100
WMAQ-WNBQ, Chicago	67
WMAR-TV, Baltimore	22
WMT, Cedar Rapids	19
WNDU-TV, South Bend	101
WNHC-TV, New Haven	72
WOLF, Syracuse	50
WOW-TV, Omaha	IBC
WREX-TV, Rockford, Ill.	90
WSJS-TV, Winston-Salem	89
WSOK, Nashville	96
WSRS, Cleveland	88
WTVR, Richmond	IFC
WVET, Rochester	99
WWJ, Detroit	43
WXEN-TV, Richmond	7



In looking  
over the  
**OBVIOUS**

Don't  
overlook  
the  
**POSITIVE!**



**It's this simple!**

In only 114 days of commercial operation WNDU-TV has achieved the Number 2 position\* of audience dominance in the South Bend-Elkhart market. This impressive showing expresses eloquently the acceptance of WNDU-TV by the more than 200,000 families it serves and the confidence shown this station by its advertisers both local and national. We are proud and thankful for this auspicious beginning. In only 114 days, we couldn't ask for more.

\*Total "Firsts" by quarter-hour segments according to ARB Nov. 6-12.



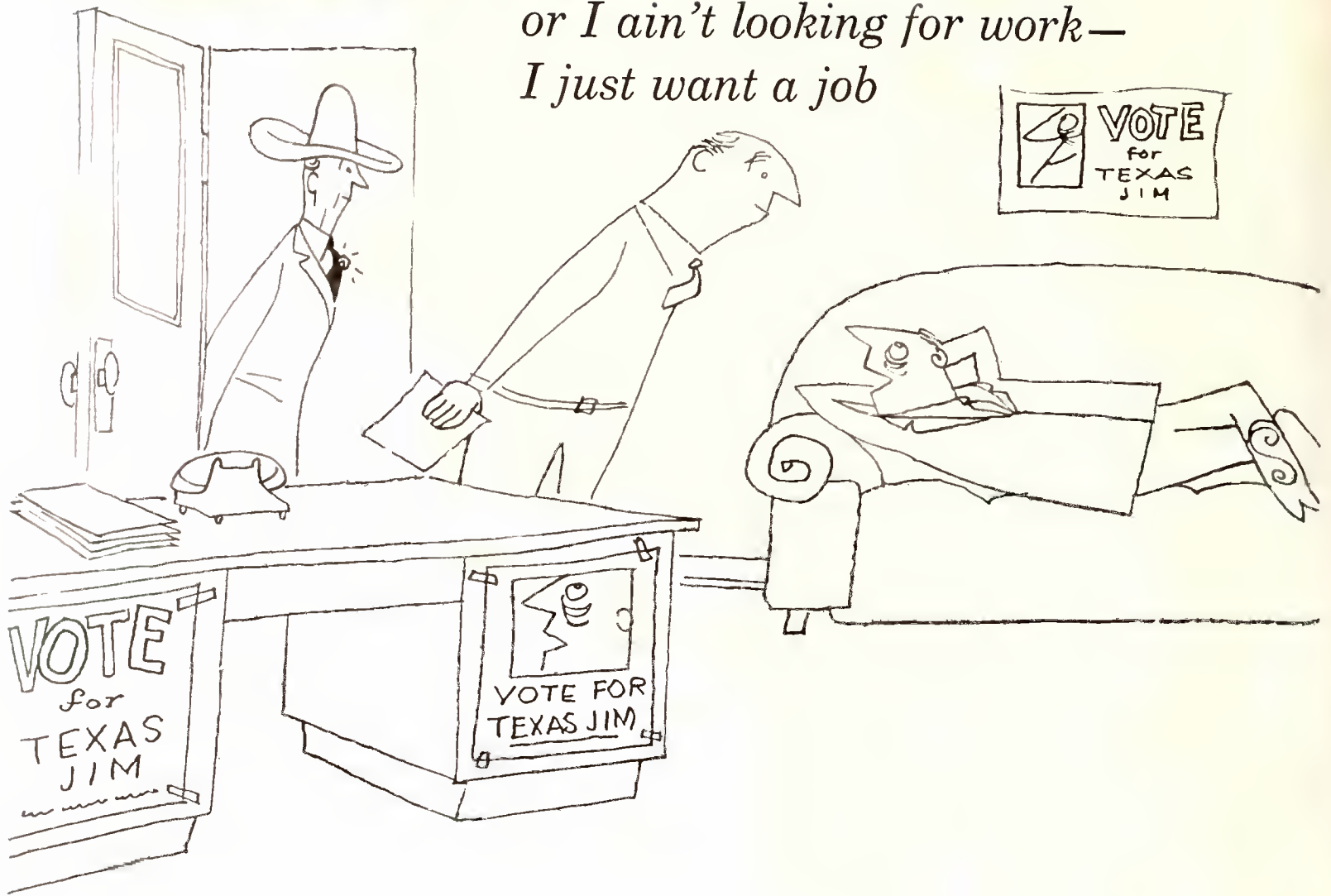
Represented Nationally  
by **MEEKER TV**

**WNDU-TV**  
CHANNEL 46



## SUBOURBON LIFE

*or I ain't looking for work—  
I just want a job*



The manager of a candidate for county office, so a Texas story goes, awakened his charge from an afternoon nap and said, "Tex, according to a story making the rounds, you ain't taken a sober breath since Thanksgiving. How'm I going to get you elected judge with that kind of conduct?" "You etcetera," the man answered, "you wake me up for that? I can't pay no mind to talk like that—I'm spending all my waking hours fighting *false* rumors."

The rumor that our ten thousand watt a.m. signal covers New York is false. The fact that it covers 78 counties with a population of approximately 2 million is true. The rumor that Amarillo is first in the nation in retail sales per household is true.



NBC AFFILIATE

AM: 10,000 watts, 710 kc. TV: Channel 4. Represented nationally by the Katz Agency.

## REPORT TO SPONSORS for 26 December 1955

(Continued from page 2)

- Small market tv progress** Problem of spreading network programing to small tv markets moved significantly toward solution during 1955 with establishment of CBS TV Extended Market Plan and NBC TV Program Extension Plan. At year's end, for example, CBS TV reported EMP in first year acquired 26 participating stations, 46 national advertisers placing 59 network programs on EMP stations. Index of progress is fact CBS TV couldn't sell EMP stations before plan, but since has voluntarily granted 10 of them rate increases.
- SR-
- RAB-SRA action for radio hailed** Close cooperation between SRA, RAB in promoting spot radio and radio in general was cited by Adam J. Young, Jr., president, Adam Young, in annual report to SRA members. Young was elected to SRA presidency for second term. Other officers: H. Preston Peters, president, Free & Peters, vice president; Robert Meeker, president, Robert Meeker Associates, secretary; Eugene Katz, president, Katz Agency, treasurer. Elected to Board of Directors: Joseph Weed, president, Weed & Co.; Lewis H. Avery, president, Avery-Knodel; John P. Blair, president, John Blair & Co.; John E. Pearson, president, John E. Pearson Co. Elected to SRA membership were H-R Television, H-R Representatives, both headed by Frank M. Headley; Broadcast Time Sales, headed by Carl L. Schuele.
- SR-
- "Bonus" on ABC daytime movie** Tradition of special discounts to charter members of new program innovations to get show off ground is continued with ABC TV's "Afternoon Film Festival." Charter discounts range from 25 to 30%. There are also regular frequency discounts for participations in 2-hour daytime strip. Web offers 4 participations per half hour: one 90-second, 3 60-seconds. Price per minute starts at \$2,500, goes down to \$1,600, per 90 seconds, \$3,750 to \$2,400. Special discount, or bonus, offers 2 free participations for every 8 bought, 3 for 10, 6 for 20, 9 for 30, 12 for 40. Bonus offer starts with show premiere, 16 January, runs until 2 March.
- SR-
- Radio-tv directors headaches** Survey of major and medium-sized agencies shows key agency executive, radio-tv director, plagued by (1) continuously expanding functions, (2) need to be multi-faceted expert, (3) lack-of time. Many radio-tv directors today have far stronger hold on large air media accounts than account executives, also play vital role in influencing advertising strategy through their position on plans board. For detailed analysis of radio-tv directors' problems and headaches, see page 36.
- SR-
- Du Mont burial is official** Hardly mentioned in trade press in wake of latest PIB gross tv network time billings was fact that October marked first month when Du Mont billings were nil. While it is not news that Du Mont is out of network picture, lack of dollar figures from PIB makes it official.
- SR-
- Hollingbery re-aligns staff** Hollingbery, station reps at a Chicago meeting made following promotions effective 1 January. George P. Hollingbery to chairman of the board, F. Edward Spencer Jr., vice chairman; Fred F. Hague, president, radio division; Harry Wise, president, tv division; George Lindman, director, West Coast operation and Ray Edwards, manager, Los Angeles office.



# SPONSOR SPEAKS



## Station stalemate

Through a peculiar coincidence, at year's end the number of commercial tv stations on the air exactly equals the number when the year began. This doesn't mean that no stations at all were added. Some important news stations have come on the air. But there has been a corresponding mortality in ulf and uneconomical market stations.

The sad commentary is that the allocation and deintermixture problems facing the FCC have so severely curtailed new station growth that everybody has suffered. And everybody includes not only the public, the advertiser and the suffering ulf outlets but the healthiest tv stations as well.

It may be hard for a New York advertiser or agency to appreciate it, but highly prosperous stations in markets which need more outlets are plagued more than a little by (1) an inability to accommodate advertisers with no place to go. (2) the problems of agencies who have proven highly cooperative and feel that they deserve better

than a "sorry, no time," and (3) the complaints of viewers who justifiably want a fuller choice of programs.

Because of the severity of the situation we are of the opinion that the bottleneck will vanish before many months are out. After all, the FCC isn't happy about the state of things either.

\* \* \*

## Audimation

In the past few years, since radio broadcasters have stirred themselves out of their lethargy, we've run across a number of revitalizing techniques, good and otherwise.

One that has caught our fancy is Audimation, which KMOX, St. Louis, defines as, "The creation of responsive mass audiences through deft radio programming."

We're happy to note that radio set sales will total 14 million or more this year. No doubt a goodly portion of this great demand is due to what KMOX fondly labels Audimation or a reasonable facsimile thereof.

\* \* \*

## Tv set count status

Report No. 11: What has been accomplished in 1955 to bring advertisers the tv set count and coverage information which is not now available?

Week by week as we record progress on this vital front we are amazed at how much has happened since Report No. 1 in this series of editorials appeared. As the year comes to a close, this is the picture with our interpretation:

*ARF's set estimates:* The Advertising Research Foundation has now developed an approach to calculating county-by-county tv set counts based on all available raw material. Work is

in progress with a useable report expected by early spring. We predict that this report will be used eagerly by advertisers and agencies. It will be the first set count in tv industry history of a county-by-county nature which comes from advertising's own research group.

The pity is that ARF has to turn to projection methods to fill a gap which should have been filled from the beginning by an industry-supported research organization doing regular field research.

*Nielsen Coverage Service:* The second NCS, Nielsen has assured its customers, will be available by next fall. Radio and tv station coverage information as well as tv set count data will be furnished. We predict, again, that the new data will be eagerly used.

But, again, it's our observation that it's a pity the industry itself hasn't been doing studies all along of like nature.

*NARTB's Cawl project:* Providing that the Nielsen Service (or some other that springs up) does not become an industry fixture, the solution to the problem of getting circulation on a (1) regular and (2) industry-accepted basis probably lies with the NARTB's Cawl project. The NARTB and its Committee has pursued this goal through the long stages of testing a new research method. It has announced 1957 as a target date for initial figures.

We urge NARTB to step up its pace. If it can provide a single accepted source of figures, NARTB will once and for all end the tv circulation data problem in what is to us the most logical manner.

# Applause

## Pepsodent puts spot across

"Sure, spot radio has a lot of impact on the consumer. But how are you going to merchandise it to the dealer?"

For years SPONSOR has heard admen summing up the spot radio merchandising problem in these terms. They're defeatist terms. They're terms which don't fit the experience of dozens of advertisers who have learned how to dramatize spot radio. But because this seems to be a fixation with so many admen we were particularly

pleased to get a look behind the scenes at a new Pepsodent merchandising campaign which began this fall.

Pepsodent started with a jingle. It's a simple refrain which goes, "You'll wonder where the yellow went, when you brush your teeth with Pepsodent." Pepsodent decided to invest over \$2,000,000, more than half its total ad budget, for airing the jingle via radio during 1956.

Next step, how do you dramatize that decision? Too many advertisers would have kissed it off with a few buckeye mailing pieces. But Pepsodent

embarked on a campaign to sell its dealers in keeping with the thinking and intensity of the consumer campaign. As one major step, it hired three attractive girl singers and dispatched them cross country to visit dealers.

We predict that with this kind of showmanship behind its campaign this refrain from Pepsodent's presentation to dealers will prove apt:

"You'll wonder where the toothpaste went, when you stock your shelves with Pepsodent." (For the Pepsodent story, see page 30 this issue.)



# TV BUYERS!

THE NEW

## CBS-TV

OUTLET

in **OMAHA** is

# WOW-TV

FRANK P. FOGARTY, Vice President and General Manager



**EFFECTIVE  
JAN. 1**

channel

# 6

We suggest that you check your availabilities and adjacencies in the Omaha market TODAY with Blair-TV or Fred Ebener, WOW-TV.



**MEREDITH** *Radio and Television* **STATIONS**  
affiliated with **Better Homes and Gardens** and **Successful Farming** magazines

KANSAS CITY		SYRACUSE		PHOENIX		OMAHA	
<b>K</b>	<b>K</b>	<b>W</b>	<b>W</b>	<b>K</b>	<b>K</b>	<b>W</b>	<b>W</b>
<b>C</b>	<b>C</b>	<b>H</b>	<b>H</b>	<b>P</b>	<b>P</b>	<b>O</b>	<b>O</b>
<b>M</b>	<b>M</b>	<b>E</b>	<b>E</b>	<b>H</b>	<b>H</b>	<b>W</b>	<b>W</b>
<b>O</b>	<b>O</b>	<b>N</b>	<b>N</b>	<b>O</b>	<b>O</b>		
<b>RADIO</b>	<b>TV</b>	<b>RADIO</b>	<b>TV</b>	<b>RADIO</b>	<b>TV</b>	<b>RADIO</b>	<b>TV</b>
810 kc.	Channel 5	620 kc.	Channel 8	910 kc.	Channel 5	590 kc.	Channel 6
<b>CBS</b>	<b>CBS</b>	<b>ABC</b>	<b>CBS</b>	<b>ABC</b>		<b>CBS</b>	<b>CBS</b>

Represented by KATZ AGENCY INC

JOHN BLAIR & CO. BLAIR TV, INC.



KMBC-TV people  
are putting new life into *Kansas City daytime television*



# KMBC-TV

## "BIG-TIME" DAYTIME

### on Channel 9

The way Kansas City is swinging to "Big-Time" Daytime on Channel 9 is nothing short of sensational! By inaugurating fresh, new concepts in programming and assembling the finest television talent in the Heart of America, KMBC-TV has changed completely the Kansas City daytime TV picture. "Big-Time" Daytime has revitalized viewing to such an extent that the daylight hours are now more productive than ever for advertisers.

With this lively new format of daytime entertainment, KMBC-TV, the ABC-TV affiliate in Kansas City, has developed a versatile handling of commercials that answers every sponsor demand. Full sponsorship of sparkling station-produced shows or fine syndicated shows (5 min., 15 min., 30 min., or one hour); filmed minute-participations; live commercials; demonstrations; sampling; audience-participation testimonials; station-breaks; IDs—whatever you want, whatever you need—KMBC-TV can deliver it! Ask your Free & Peters Colonel about the new look in Kansas City daytime television on KMBC-TV.



**1, 2** Bill Griffith and Jim Lantz, talent team on the M-F feature, "Jackpot Movie." Bill incorporates the News & Weather, Jim is host-announcer. Films are fine, feature-length Hollywood movies. Strongbox is prop for "Picture Payoff," copyrighted new KMBC-TV telephone quiz giveaway.

**3** Commander 9—an out-of-this-world personality that enchants the kid audience. Programmed 4-5 p.m. Saturdays. Action serials. Highly merchandisable.

**4** John Bilyeu—Emcee for "Bandstand"—M-F afternoon teen-age dancing party. Pop records, celebrity interviews.

**5, 6, 7, 8** Cast of "Noon," full-hour variety show featuring 5 Claude Dorsey with News & Weather; 6 Piano-playing Emcee Rev Mullins; 7 music by the famed Texas Rangers and Harry Jenks; 8 Singer Norma Sinclair. Live audience.

**9** Jim Burke—Special Events Director for KMBC-TV.

**10** Whizzo the Clown—Star of "Whizzo's Wonderland," a wonderful children's hour with the famous "Little Rascals" and clever Walter Lantz cartoons. Studio circus set with "junior clowns," magic tricks,

talking dogs and other sensational live acts.

**11** Bea Johnson—Kansas City's 1 homemaker. Her "Happy Home" show has brought her the Magazine Award, Zenith Television Award, the Ohio State Award, other coveted broadcasting honors.

**12** Sam Molen—Director of for KMBC and emcee of "Bowling with Molen," a live bowling show seen 5-6 p.m. Saturdays.

**13** Paul Nesselroad—Quizmaster "Watch the Birdie," a daily animated cartoon-quiz on geography, science, etc. Questions are answered by telephone. Merit prizes.

**14** Lionel Schwan—Kansas No. 1 TV newscaster reports and Weather daily at 3:55 p.m.

**15** Sue Bowen—Hostess for "The Emmy Movie," full-length afternoon feature film. A topnotch sell-out hit with a strong, loyal word-of-mouth audience.

"Big-Time" Daytime also includes "My Little Margie," five-times-weekly half-hour "Story Theater," half-hour dramas with well-known Broadway and Hollywood stars (staged film); and the fab "Mickey Mouse Club."

The Swing is to *"BIG-TIME" DAYTIME* on Kansas City's Most Powerful TV Station

# KMBC-TV

DON DAVIS, President  
JOHN SCHILLING, Vice Pres. & Gen. Mgr.  
GEORGE HIGGINS, V. Pres. & Sales Mgr.  
MORRIS GREINER, Director of Television

FREE & PETERS  
Exclusive National Representatives